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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JANUARY, 1940

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THE AMATEUR CINEMA LEAGUE BRINGS ITS MEMBERS—

★ **1. MOVIE MAKERS**—an interesting and helpful monthly magazine covering every phase of personal movie making and containing news of amateur activities and all new equipment. Beautifully illustrated, each number contains a full measure of articles and editorial features. Technical articles, written by experts, are clear and practical.

★ **2. Technical Consulting Service**—an individual service for which there is no extra charge. You may write in for information about movie making technique and you will receive an accurate and prompt reply.

★ **3. Continuity and Film Planning Service**—a similar consulting service which offers aid in planning pictures of all types, writing titles and editing. Members may apply for film treatments and suggestions for the pictures that they want to make.

★ **4. Film Review Service**—through which you may send your films requesting criticism and suggestions by the League's consultants who are competent technicians.

★ **5. Club Service**—in forming amateur movie clubs and in planning programs for them. A Club Film Library, made up of outstanding films produced by movie clubs and individuals, is circulated among clubs without charge.

★ **6. Booklets and Service Sheets**—are supplied on request without charge. Printed booklets on important phases of movie making technique are published periodically and are mailed automatically, as issued, to all members who ask to receive them. New members may receive all current booklets on request.

Among those now in print are:

● *Color Filming*	27 pages illustrated
● *Titling Technique*	32 pages
● *Featuring the Family*	34 pages
● *Lighting Personal Movies*	37 pages illustrated
● *Films and Filters*	31 pages illustrated

Numerous service sheets (mimeographed and reprinted material) are issued from time to time. They are announced in MOVIE MAKERS and are available to any member on special request.

FILMS AND FILTERS
Latest addition to League booklet list

★ **7. Equipment Service**—by which the League offers expert technical advice on the selection of equipment for special cine needs, although it cannot make purchases for members nor secure special discounts for them.

★ **8. Member Film Exchange**—among members is directed by the League. The League facilitates the temporary exchange of films by members in all parts of the United States. A special Medical Film Exchange is available to medical men.

★ **9. Special Services**—in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines.

★ **10. Public Relations**—The League has been able to open national parks and other closed filming areas to amateur cine cameras, it has secured favorable status concerning duty on amateur films and it constantly is alert to secure proper treatment for amateur movie makers whenever any legislation that would affect them is under consideration.

★ **11. Making Better Movies**—A 241 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every piece of equipment and every trick in movie making that you will be likely to use. It is illustrated.

Making Better Movies has served as hand book and cine guide to over 17,000 amateur movie makers!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date ....

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $............., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada, $3.50 in other countries.)

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Jan. 40

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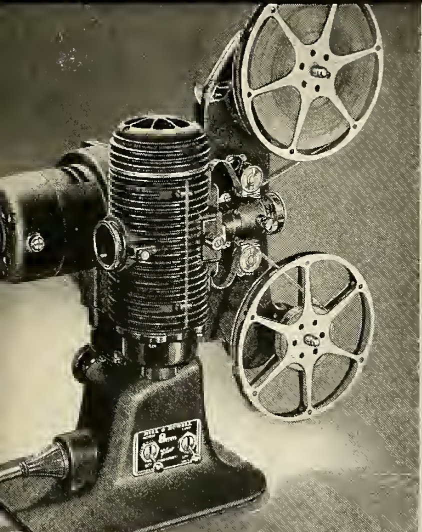

"THANKS TO FILMO, OUR ADOLESCENTS' BABY FILMS ARE STILL IN FINE CONDITION!"

...SHOW THEM WITH A *Filmo*

JUST one passage through an inadequate projector could ruin your most treasured films. No saving in projector price can justify your taking that chance with films that can't be replaced. At the lowest prices in their history, Bell & Howell Filmo Projectors now offer more advantages than ever before, including this complete film protection:

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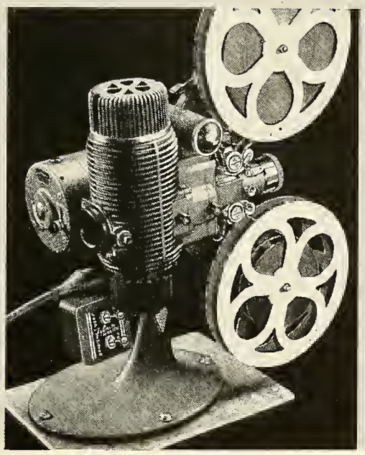
You can buy no finer moderately priced 16 mm. silent projector than this new Filmo-Master. It includes de luxe features heretofore found only in higher-priced Filmos. It is completely *gear-driven* and has a speedy power rewind. Brilliant pictures in home or small auditorium are assured by its 750-watt lamp, fast two-inch F 1.6 lens, and Magnilite condenser. With case, $139. Mail coupon.

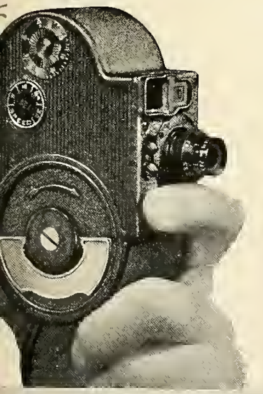


New!

Filmo-Master 8 mm. Projector

The Filmo 8 mm. Projector now appears in the new, improved model pictured above. Retained is the basic design which made Filmo the finest of 8 mm. projectors. Added are an improved film moving mechanism, lens focus lock, new two-way tilt, radio interference eliminator, and a threaded socket so that your tripod may be used as a projector stand. Line current and lamp switches are side by side on the cabinet base. The new Filmo-Master 8 is fully gear-driven—no chains or belts inside or out. Uses 400- or 500-watt lamp. Has fast F 1.6 lens. No increase in price—still $118, case included.

FOR BETTER MOVIES USE A *Filmo* CAMERA



PALM-SIZE FILMO 8

Only $49^{50}

Filmo 8 is scarcely larger than the palm of your hand and weighs only 24 ounces. It makes movies at snapshot cost; makes color movies, too, indoors and out, even in slow motion. Has single frame device, viewfinder masks for use with telephoto lenses, and can be equipped with film rewinding device for making lap dissolves and double exposures!

With F 3.5 lens, speeds 8, 16, 24, 32, only $49.50.

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NEW 16 MM. FILMO 141 Eliminates Threading of Film—Permits Mid-reel Changes from Color to Black-and-white Film

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FREE FILM OFFER! "How Motion Pictures Move and Talk," a new film produced by Bell & Howell, traces the making of a modern Hollywood sound movie from the raw film to the finished picture. You can borrow a print, either sound or silent, for a group showing. No charge. Mail coupon.

See Your Filmo Movie Dealer for demonstration and information about easy time payments. Or mail coupon for full details.

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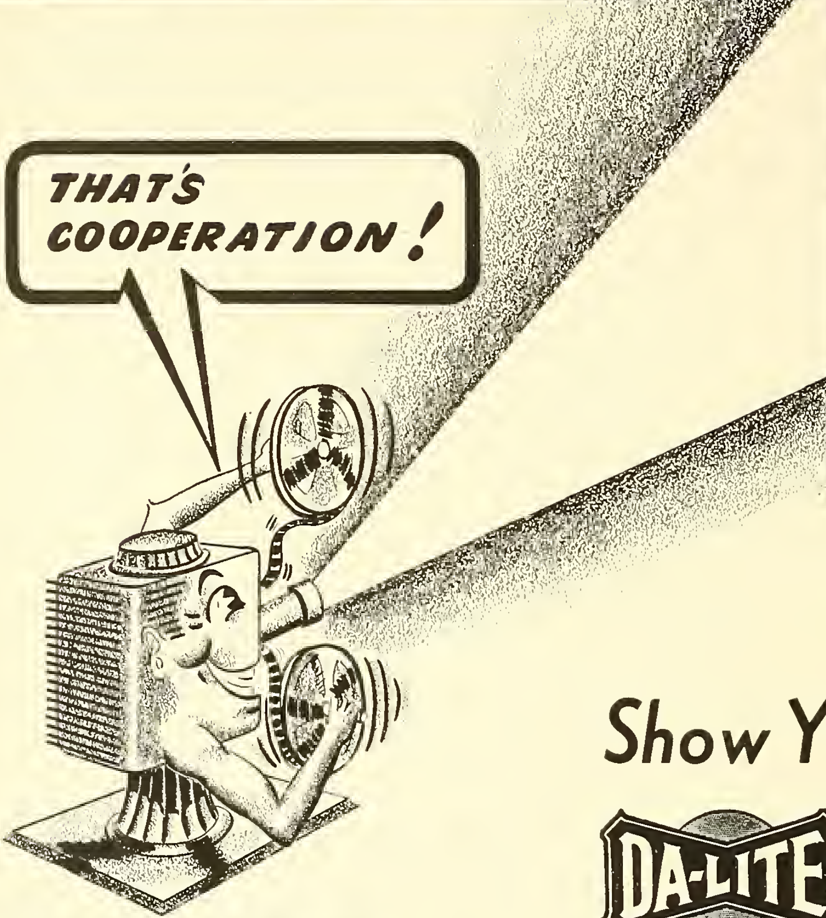
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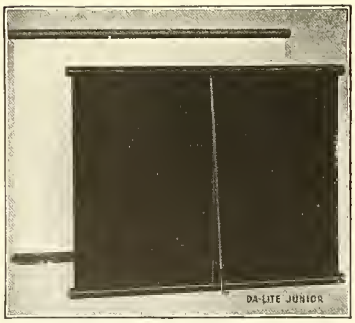

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MOVIE MAKERS

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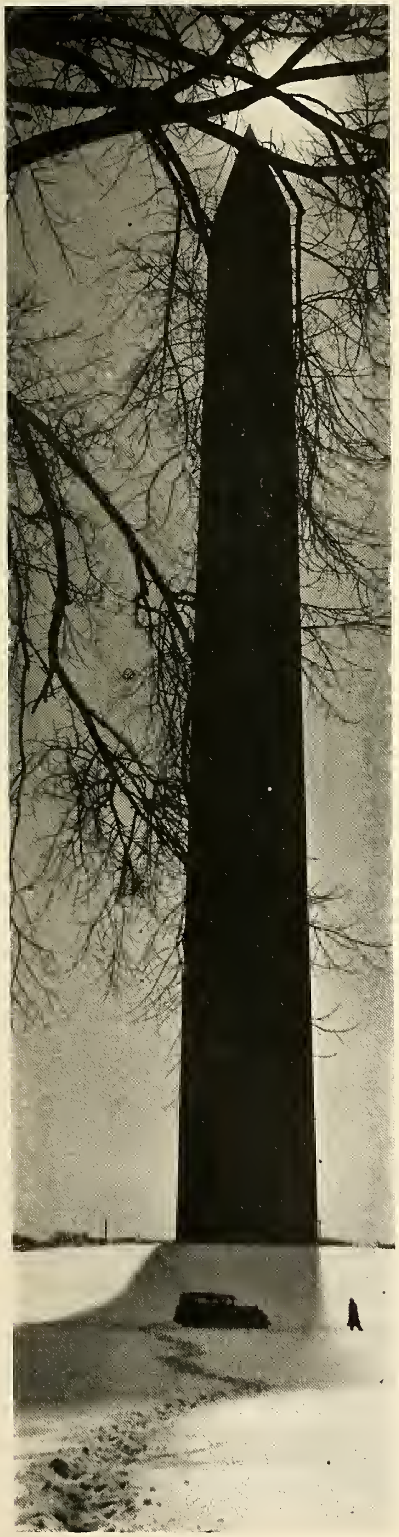

The magazine of the Amateur Cinema League, Inc.

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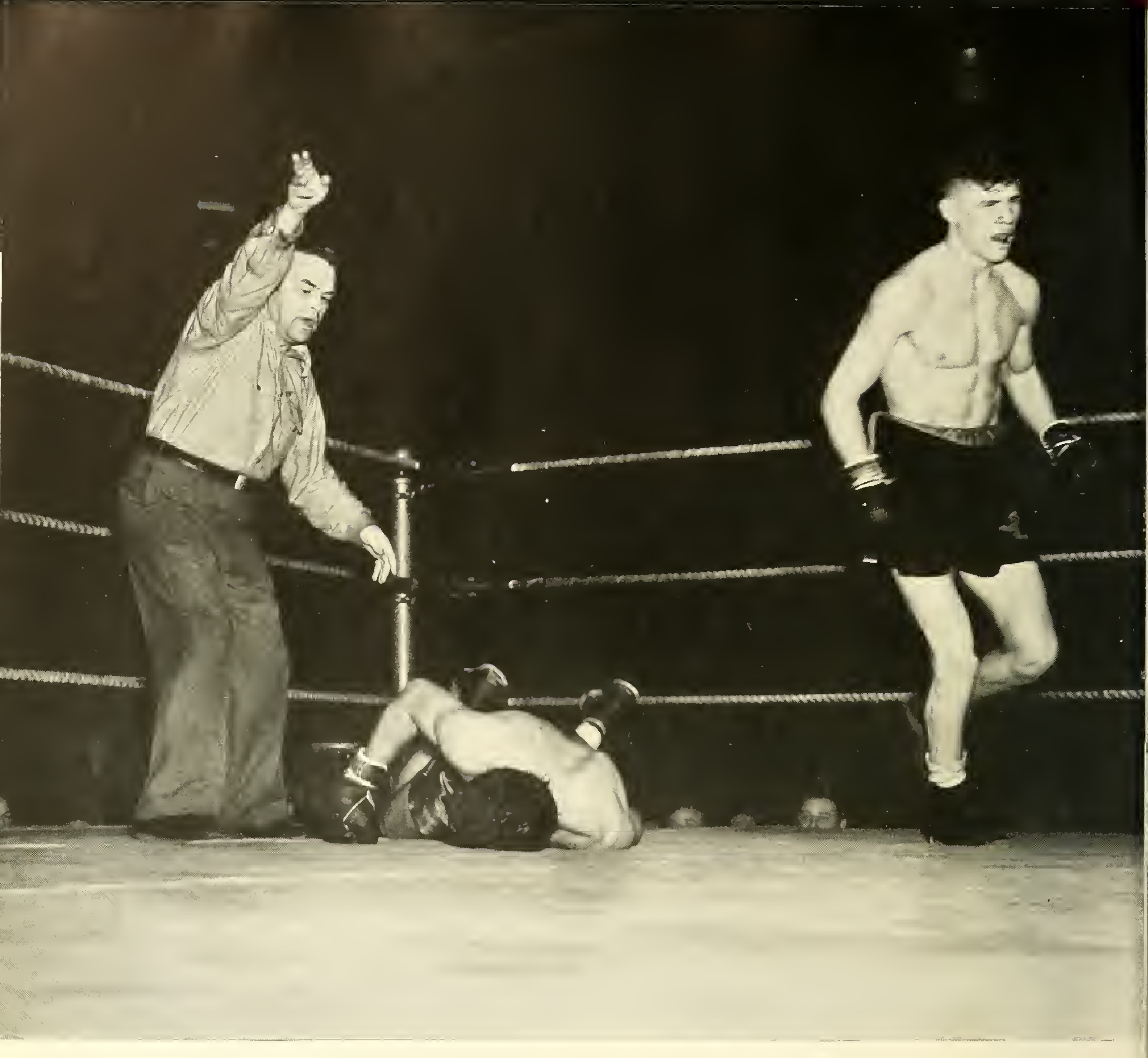
CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.



A Question of Exposure

THE gentleman on the floor made the obvious mistake of leaving his chin exposed too long. His only recollection of the fight will be a whoozy blur.

On the other hand, the man who took this picture will have an uncommonly vivid document of the entire proceedings.

For indoor movies, for slow-motion pictures under poor light conditions, you can use no more satisfactory film than Agfa 16 mm. Triple S Superpan Reversible Film. It is extremely fast, fine-grained, and fully sensitive to all colors. Your projected pictures are exceptionally deep and clear, showing the minutest details.

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YOU'LL see records topple—new marks set—right on your own home movie screen! You'll have a "front-seat" view of the fatal Indianapolis Auto Race smash-up—your pulse will race while Johnstown wins the Kentucky Derby—John Cobb tears over the Utah flats at 353 m.p.h.! You will be right there while Britain's Sydney Wooderson clashes with Rideout in the Race of the Century. You'll see the World Series—Ski Winners—Polo Champs—Harvard beating Yale on the Thames—Golf Kings—Speed Kings—Sport Kings—and The Sport Parade's All-American football team in the gridiron season's most spectacular runs . . . all these and more in ACTION CLOSE-UPS! Expertly photographed—edited by professionals—it's a CASTLE CLASSIC!

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RECORD REGATTA—Daring skippers stage world's biggest outboard race at Long Beach, Cal.

HARVARD SWEEPS YALE OARSMEN—Sturdy Crimson crew outpulls Eli by length-and-half on Thames.

SPORT PARADE'S ALL-AMERICAN—Spectacular gridiron heroes and plays of 1939.

N. Y. YANKEES AGAIN CHAMPIONS — Conquer Cincinnati, 4 straight, in World Series.

WOMEN SKI CHAMPIONS—Canada stages thrilling winter meet at Quebec.

U. S. RETAINS POLO CUP—Americans defeat British, 2 straight, in International series.

THE KENTUCKY DERBY—"Johnstown" thrills thousands as he outruns "El Chico" at Churchill Downs.

RACE OF CENTURY!—Princeton Mile won by fleet-footed Chuck Fenske against top-notch field.

GOLF CROWN WINNER—The putt that won the championship.

353 MILES AN HOUR!—British sportsman, John Cobb, attempts record run on Utah's salt flats.

AUTO SPEED CLASSIC—Sensational smash-ups in 500-mile Indianapolis marathon of dare-devil drivers.

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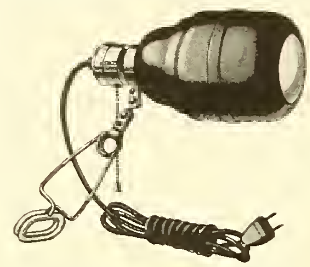

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The CHROMASCOPE viewer has a magnification that enlarges your picture so you can enjoy every detail. It is light and compact, and handsomely finished.

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Closeups—What filmers are doing

A bulletin in the offices of the *New York Herald Tribune*, "Two Shows For The Price of None," announced, recently, a double presentation by two League members who were also members of the *Herald Tribune* staff. Lewis B. Sebring, jr., ACL, night city editor, and George Tasso, ACL, a member of the composing room staff, held a special showing of their New York World's Fair films for employees of the paper in the newspaper's auditorium. One afternoon and one evening show were held, for the benefit of day and night workers. The show was an elaboration of a custom started last year, when the two gave a continuous performance from 6:00 p.m. to (of all things) 4:00 a.m.!

Mr. Sebring's picture, *Streets of Peace*, won honorable mention in the selection of the Ten Best films of 1939.

The other day, this department had the pleasure of seeing something long missing from the contemporary screen—an old fashioned mystery melodrama. Those mad scientists who, the day before yesterday, brought events to a checkmate in the seventh reel, by threatening to blow up the house, have not been so fashionable of late. But *Moloch of Erebus*, a horror story in one reel of 16mm. Kodachrome, made by Robert Gowen, ACL, for Adams T. Rice, who plays the mad scientist in his own picture, has everything a petrified audience could ask for.

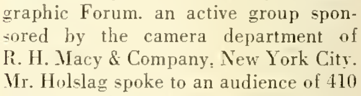
Produced to augment his lectures on magic and stage illusions, Mr. Rice's film was screened recently at the Beechwood Theatre in Scarborough, N. Y., as a presentation of the Mount Kisco Cinemats. When its scenes had passed before the audience—the lonely traveler, the strange, dark house along the way, the mad scientist and the extraction of the traveler's soul. Mr. Rice took up where the picture ended, presenting, as a final demonstration on his program, "How to Produce a Cataclysm in Six Easy Lessons." Nothing further has been heard, as yet, from Mount Kisco.

PLEASE RUSH FILM PLAN FOR NEW BORN CHILD STILL IN HOSPITAL STOP IT'S A BOY—Thus read the wire which greeted us one morning a few weeks ago, as we strolled casually into the office. With exemplary swiftness, the League's staff sprang into action. Since no member of the Continuity Department seemed to be an expert on the finer sequences of infant care, we dispatched an investigator at once to interview a member of the staff of New York Hospital's vast maternity ward, Dr. Gordon Douglas. In just over an hour he was back, brimming with data on oil baths and glucose feeding. In another hour, our detailed filming suggestions were on the way, airmail to the proud and impatient papa. His name? Oh, yes, it was E. H. Coates, ACL, of Chicago.

First aid in patching up incomplete film footage has been requested recently by three members of the League, all working on 8mm. stock. R. P. Connally, ACL, of Box 231, Tampa, Fla., is looking for color footage on the route between Estes Park and Boulder, Colo., as well as some takes of Wind River Canyon, near Thermopolis, Wyo. Ralph F. Spiker, at 759 Ray Avenue, N.W., New Philadelphia, Ohio, needs replacements of scenes along his journey from Charlottesville, Va., to Washington, D. C., type of film unspecified. Howard Redlich, ACL, from 3921 North 14th Street, Milwaukee, Wisc., is more ambitious and seeks color footage from any and all of the following communities: Minneapolis, Minn., Fargo and Bismarck, N. D., Miles City and Billings, Mont., Salt Lake City, Utah, Denver and Colorado Springs, Colo., Amarillo, Texas, Oklahoma City.

When Major Edward Bowes notified the Jamestown (N. Y.) Chamber of Commerce that he would salute that city during his Amateur Hour of a few weeks ago, John H. Wright, ACL, tackled the problem of taking the Jamestown talent to New York City without undergoing the expense of transportation. He solved this difficulty by filming the amateurs in color motion pictures, selecting the best of their scenes to take on a trip by plane to New York, where he and Major Bowes closeted themselves in a projection room of the Capitol Theatre and made the final choice. Not only were they able to see the youngsters, but they could hear them, too; the production was in sound on film.

Recently, Russell C. Holslag, ACL, of Movie Makers staff, presented an amateur movie program to Macy's Photographic Forum, an active group sponsored by the camera department of R. H. Macy & Company, New York City. Mr. Holslag spoke to an audience of 410 persons (they were counted!) on *Problems of a Motion Picture Amateur*. The address was concluded with the screening of a specially made sound film in which Mr. Holslag continued to talk from the point at which he left off in person. A question and answer period followed, after which *Shadow's Bones*, *Little Sherlock* and *Mt. Zao*, from the League's Club Film Library, were screened.



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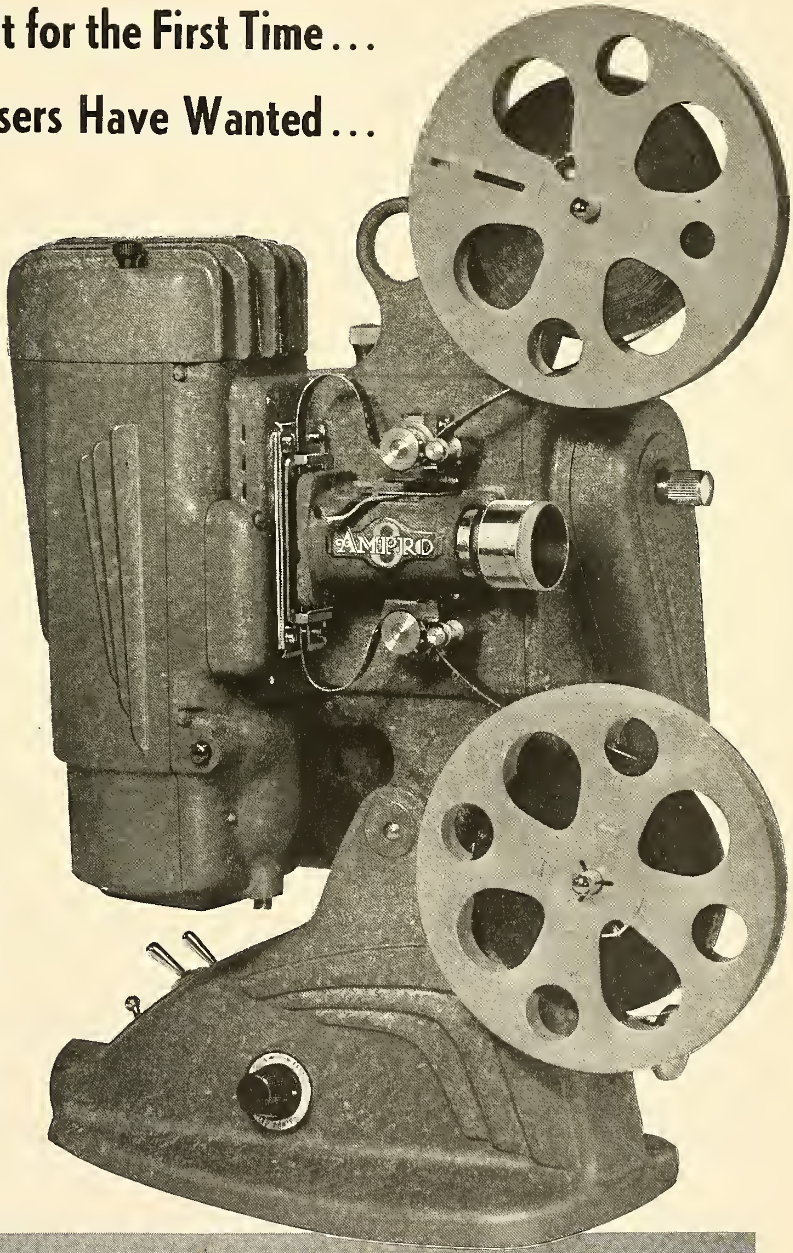

Yes, every feature that good 8 mm. films deserve—brilliance of illumination, reverse pictures, ease of operation, gentle treatment of precious film, in short a smooth satisfying performance—is now available through the new Ampro 8 mm. projector.

For years 8 mm. fans have said "give us a projector that does not penalize us for the economy of 8 mm. film." In this new model—Ampro now makes it possible to show 8 mm. film under ideal conditions.

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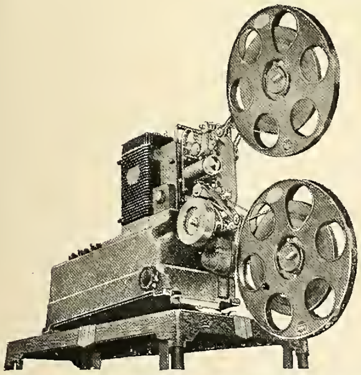

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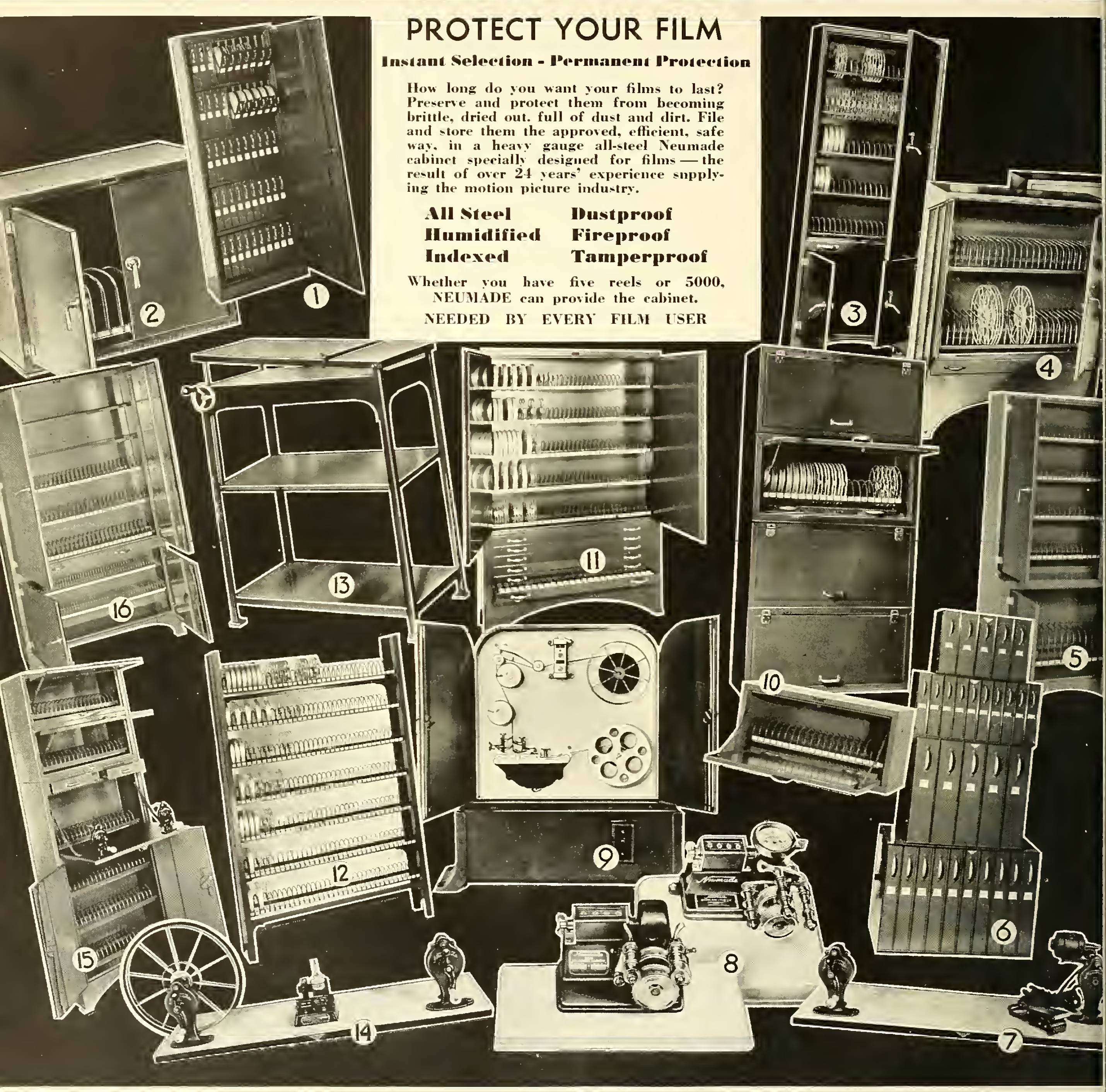

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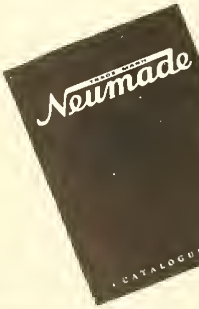
3. MM-102—Holds 100-400 ft. reels, humidified, key lock, large space in base for movie equipment.
4. MM-55—For fifty 800, 1200 or 1600 ft. reels; humidor drawer, double doors, key lock.
5. DC-415—Facilities for 92-400 ft. and 18 large reels; indexed; key locks.

No.
6. "ST"—Individual double wall compartments for one or two reels. Available in 5, 6, 8, 10 or 12 compartment units for all size reels.
7. PD-1—Motor driven rewind assembly operates at any speed easily controlled by foot pedal.
8. PRECISION MEASURING MACHINES—Complete line of single and multiple hub models for every need—frame or footage.
9. NEUVATOR—Automatic film renovator; cleans, conditions, polishes and rewinds in one motor driven operation.
10. INNOVATION—They stack like sectional bookcases; each unit complete cabinet for 20-400 ft. reels; add as your library grows.

No.
11. SPECIAL—Typical example of special design cabinets for specific needs. Model shown holds 180 reels and over 700 filmstrips.
12. FILM RACKS—Assembled on order for any desired facilities for any size reels. Films held erect in place at all times, index card for each.
13. T-134—Projector tilt table, adjustable up to 10" rise; 2 sturdy shelves.
14. REWINDER BOARD — For 1600 ft. reels; 2 geared arms, Griswold Splicer, cement applicator, weighted porcelain panel—also **JUNIOR MODEL** for 400 ft. reels.
15. DC-200 — Combination storage and work unit; holds 120 reels, filled drop door shelf makes ideal work surface; 2 utility drawers.
16. COMBINATION—Example of specially developed units for specific needs. As shown, holds 100-8mm and 100-16mm reels with three shelf surfaces. Can be increased to 150 8mm and 160-16mm.

Only a representative group of the many Neumade products are shown here. Write for catalogue No. 16 mentioning items of particular interest.



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MANUFACTURERS
427 WEST 42nd ST. NEW YORK CITY

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Faults to watch

THE selection of Movie Makers annual Ten Best non theatrical films, announced, for the year 1939, in the last number of this magazine, always emphasizes the fact that commonly recurring faults prevent many pictures from placing in this oldest of personal movie honors. These infelicities fall into a well recognized pattern.

First on the list is the unsteady camera, unsteady both by accident and by design. At the time the film is exposed, many movie makers have more hope than certainty that the resultant screen image will not wobble. Others try to cover too much territory with too little film, so they deliberately swoop the instrument up and down and from side to side. Careless color exposure comes next. Polychromatic film is a fine medium that repays exactness with rich returns, but it is not to be treated in a slap dash manner. There are also the unintelligent editors, who do not analyze what they want to accomplish before they set out on it, and have a shaky plan for their effort; who have not given the matter of connecting one scene with another enough attention and whose shifts from one action to the next are so abrupt as to be confusing; and who cannot bring themselves to cut out footage that is not up to standard in technical ability or in screen interest.

Many Ten Best contenders bog down in the matter of titles. They have not studied the simple technique of writing titles that will advance and not slow down the film narrative, and they bring to this problem of elementary rhetoric only those rules that might be applicable to written exposition but that are not suited to film captions. Others manage to get fine title wordings but make these unreadable on the screen, because they are satisfied with experiments in title making that did not quite come off. In this whole field of cine endeavor, simplicity is the watchword, and the best titles are the least obvious, as they are in unobtrusive but happy harmony with the film itself.

The presence of badly focused footage in an otherwise excellent picture is less common, but it still exists. Many things may excuse this to the filmer, but nothing will do so for the filmer's audience, which sees a fuzzy scene and cannot ignore it. Those fondly cherished film lengths of out of focus shots belong in the private film cans of the cine worker and not on the reels which he projects for others.

Imagination is not given to all of us, but nearly everybody can find a friend who can be persuaded to brutal frankness and who will, if pressed, say what in our films is dull, to his way of thinking. We can then analyze why it is dull and determine whether we have taken an interesting subject and have, by uninteresting camera viewpoints, removed its life, or whether we have pitched on subject matter that is, in itself, of little audience appeal. Eventually, each of us can catch the trick of looking critically at his own product. From then on, we have the clear path to improvement.

Here are the common faults that the judges in Movie Makers Ten Best see all too often. Here are the faults for the ambitious filmer to watch.

TITLE RHETORIC

Sensible rules that will bring clarity to your film captions

PAUL D. HUGON

TITLES may occupy from thirty to forty percent of the total footage of silent movies. In travelogs and industrials, this percentage may rise to fifty. Writing good titles, therefore, is no mere incidental matter. Good titling may mean the success or failure of a silent film. Yet very few persons realize that the proportion is anything like that. Why? Because a good title, like good photography, does not attract attention to itself. It is accepted unconsciously.

Titles are of two kinds—narrative or spoken. "Narrative," or factual, includes anything not definitely in quotation marks. The narrative title may serve to inform the spectator of facts about the film itself (the usual credit title being a form of narrative), or to state necessary facts about the characters in a more complete manner than the visual part does; e.g., *Joe Doakes, proprietor of The Golden Horseshoe, had a tough problem on his hands this morning,* which tells us who he is (assuming this would take too much footage to show in any other way), but does *not* tip off *what* is going to happen. Or, again, the narrative title may indicate a date or time, usually after a lapse of time which is not self evident in the film, as *March 1932 had come in like a lion* or *Five years later found her almost ready to forget.* The past tense is constantly used in these circumstances.

In an educational film, the narrative titles will carry the incidental facts which a personal guide would give the visitor or student by word of mouth, additionally to what he can see for himself, such as the reasons for a certain practice, or the historical background of a present fact.

Thus, between a long shot and a closeup of wool carding, the title will read, *No manufactured substitute has been found for nature's thistle barbs,* calling attention to the use of vegetable fibers where the casual onlooker would expect to find metal teeth and, at the same time, defending the manufacturer against the unspoken objection that his methods are obsolete. It can be said truthfully that the use made of by-product ideas in educational films is more important than the pictures themselves.

Obviously, every detail cannot be visualized without going into endless footage; therefore, a suggestive summary of the conclusions is presented in the form of a title. Here we touch upon the subtle method used in all propaganda, where the side you represent is invariably described as "high minded," while its opponents are characterized as "selfish."

It is possible, but usually most undesirable, to have very long narrative titles. A title card can be made several feet long and may be photographed traveling upward at a suitable rate of speed (of which more anon). Obviously, this process should be reserved for the case in which the audience is known to be hostile. (In rhetoric, the rule is that the topic sentence, i.e., the summary of the thought, should be placed at the end of the paragraph if the reader is unfavorably inclined, at the beginning if he is sure to agree.) Any controversial subject would be a good example. In lesser measure, any subject previously considered boring calls for an "alibi title" of some length:

In these days of Clipper planes and streamlined trains, of glamour girls and athletic men, it is difficult for most of us to realize that great human experiences are still encountered among such primitive folk as the "poor whites" of Southern mountains. Yet, in the hearts of these men and women, as in those of their more fortunate brethren, burn the fires of passion, which occasionally rise to a consuming flame worthy of a page in the annals of mankind. . . .

Such a traveling title may be necessary at the head of a ten reel feature from which spectacular values are absent. It will be much too long as the opener of a single reel. In general, therefore, a title should be self contained on one frame of film, in type large enugh to be read easily at usual screen distance. To be specific, a narrative title should not contain more than thirty words, of five letters average length, and had better be a good third less than that. Two titles in succession are a form of cheating.

Nor should the narrative title contain as many ideas or facts as the number of words makes possible. It should, on the contrary, be confined to *a single major idea.* A bad example: *California was discovered by the Spaniards sailing around the Horn. After being a Mexican colony, it became an independent republic before becoming part of the United States. Its principal cities are Los Angeles and San Francisco. An exposition was held there last year.*

The same in acceptable form: *California's Spanish background colored San Francisco's World's Fair last year.*

The public—even your friends—don't want to be bothered with too much thinking. The screen title must move. It must be read by the quickest witted in the audience and by the dullest, as well. Its footage, therefore, has an upper and a lower limit—not less than one half second an average word, not more than three quarters of a second. The best average of the theatrical silent screen (35mm.) was two thirds of a foot for a word. That is to say, a title of twenty one average words would stay on the screen fourteen seconds. If some word, or name, presents unusual difficulty, count it as two. If all the words are very short and simple, halve the count. *You get it quick* can be read in one second; *It is comprehended instantaneously* takes three seconds.

The narrative title should *never tip off* the forthcoming action. That rule is absolute. Between sequences, it acts as a link, starting with a reference to what has just gone by: *His absence had seemed hard at first . . .* (note the past tense, as almost always), ending with a

[Continued on page 34]

Why we need shadows

FREDERICK G. BEACH, ACL

IN STUDYING any technique, it is advisable to learn something of the subject itself before acquiring a knowledge of the actual procedures that it involves. An understanding of the goal makes learning the route that much easier.

Yet, the common approach to the subject of lighting movie scenes is to read concrete directions about the placement of lamps rather than a discussion of why lamps are needed. One automatically learns how to do it first and gradually, through experience, acquires some idea of why it is done that way.

Suppose that we approach the subject from the opposite point of view and propound the rather foolish sounding question, "Why light an indoor movie scene?"

To obtain sufficient illumination to make an exposure is the immediate answer.

The amount of light required, we know, is determined by the speed of the film and the widest aperture of the lens. The movie maker readily may ascertain how much light is required for this purpose. Some have sufficient experience to guide them so that they can use their judgment; others consult prepared tables and calculators, while a large group uses a photoelectric exposure meter. But, whatever the system, it is not difficult for any movie maker to determine how much illumination is required for the scene to produce an acceptable image on movie film.

If this answer sufficed, there would be very little involved in lighting any movie scene. Just pile on the light until your meter gives the required reading and then press the button. But that is not what produces a really attractive picture. You may get an exposure that is correct, but the resultant scene may be as ugly as the photographic process could produce.

It is the shadows caused by the lighting that create a beautiful picture, and, when we are discussing attractive movie lighting, we are really talking about producing attractive shadows. We use special lights and place other lights in particular spots in relation to the subject only to create shadows.

Although a picture without a shadow is uninteresting, few movie makers realize the fact when working indoors. They are so concerned with piling light on the subject to produce bright areas that they do not stop to study the scene long enough to discover that, instead, their aim should be to cause dark areas by casting shadows from various parts of the subject.

Part of the difficulty of the movie maker in arranging interior lighting is due to the marvelous ability of the human eye to compensate the differences between a brightly lighted area and a shadow area. When we see a brightly lighted subject, we often do not distinguish the shadows as they will appear on photographic film. Our eyes compensate for the shadows and also for the brightly lighted areas, so that they seem to be more nearly alike. But the film fails to compensate in this manner.

One of the most practical methods of distinguishing these differences is to look at the subject through a viewing filter of deeply tinted glass. This darkens both bright and shadow areas in the same proportion and brings the illumination of the whole scene down to a level of brightness at which the eye can easily distinguish the differences in highlights and shadows. This is a valuable aid in studying lighting.

Consider, for example, the problem of filming a white statue placed before a white wall. If we light this with a source which is placed close to the point from which we view the scene, we shall find that it appears to be a dead white and that it blends in with the background. There is no suggestion that the statue is more than a mere outline painted on the background, for no roundness nor depth is apparent.

If we take a picture of the subject with this flat lighting, we find that the result is even less attractive than the scene we viewed, since, before we looked at the subject, we knew that it was a statue, and this knowledge influenced our mental picture. But the camera has no such advance information, and, when we look at the resultant picture on paper, with no beforehand knowledge, we ourselves might be in doubt as to what is represented.

Our statue, placed in perfectly flat light, needs shadows if it is to stand out in relief. First of all, we need to illuminate the statue more brilliantly than the wall, to make it appear to stand away from its background. Next, we must throw light from the side and from the top to cast shadows which will cause the features of the statue to be outlined more plainly. As we do this, we study the subject and move our lights until we get shadows that not only make the subject appear to have relief, but also shadows that are artistically attractive.

To produce a shadow, we must have one light source stronger than another. In addition to the amount of light we have determined is needed to make an impression on the film, we need a light coming from one side strongly enough to cast shadows on the other side, even though that side is illuminated to record on film. Suppose [Continued on page 36]

It's the shadows that make this indoor home shot so attractive

H. D. Barlow

They are the artistic half of every lighting scheme

A RECORD LIST FOR FILM SCORES

Suggestions that may form basis for your own choice

Frederick G. Beach, ACL

This system aids using your records in scoring films

DUAL turntables have made musical accompaniments for amateur movies more practical and more popular. Today, many movie makers enliven their home presentations with carefully planned musical arrangements obtained by playing phonograph records while the film is projected.

The music must fit the film, and on how well the mood of the music matches the spirit of the cine sequences, that it accompanies, depends the success of the combination. In compiling a list of records to fit a given movie, it is very convenient to start with some sort of musical classification. Such a classification helps one's memory of the musical selections that might be used and simplifies the process of making up a cue sheet.

Musical reactions are highly individual, and so it is best that each movie maker classify for himself the records that are available to him. But a general guide might be valuable as a starter, and hence the classified list of recorded compositions that follows has been prepared.

Records for movie accompaniments

1. Peaceful—pastoral

Afternoon of a Faun	Debussy
At Rest	Nevin
Enchanted Lake	Liadow
Herd Girl's Sunday	Bull
In Springtime—Overture	Goldmark
Japanese Sunset	Deppen
Kamennoi-Ostrow	Rubenstein
Liebestraum	Liszt
Kashmiri Song	Hope-Woodforde-Finden
Temple Bells	Hope-Woodforde-Finden
Khowantchina—Introduction	Moussorgsky
Moonlight Sonata—1st movement	Beethoven
Narcissus	Nevin
Spring Song	Mendelssohn
O Vermeland Thou Lovely	Norwegian air
Peer Gynt Suite No. 1 (Morning)	Grieg
Siegfried-Idyll	Wagner
Siegfried-Forest Murmurs	Wagner
Song of the Basket Weaver	Russell
Clouds	Debussy
Andante Cantabile	Tschaikowsky
Nocturne—Midsummer Night's Dream	Mendelssohn

2. Gay—light

Etude in G Flat Major	Chopin
Canadian Capers	
Dance of the Hours	Ponchielli
Gossips	Dubensky
Hark, Hark the Lark	Schubert
Badinage	Herbert
Parade of the Wooden Soldiers	Jessel
Peer Gynt Suit No. 1 (Anitra's Dance)	Grieg
Humoresque	Tschaikowsky
Turkish March	Beethoven
Danse des Mirlitons (Nutcracker Suite)	Tschaikowsky
Anacreon—Overture	Cherubini
Midsummer Night's Dream—Scherzo	Mendelssohn

3. Fast—exciting

Aufschwung	Schumann
Bartered Bride—Dance of the Comedians	Smetana
Devil's Trill	Tartini
Divertissement (Part 4)	Ibert
Festivals	Debussy
Flight of the Bumble Bee	Rimsky-Korsakow
Hungarian Dances Nos. 5 and 6	Brahms
Bartered Bride—Furiant	Smetana
Perpetuum Mobile	Strauss
Pique Dame—Overture	Suppe
Light Cavalry—Overture	Suppe
Snow Maiden—Dance of the Tumblers	Rimsky-Korsakow
Thunder and Lightning—Polka	Strauss
Jewels of the Madonna—Intermezzo Act. 3	Wolf-Ferrari
Scherzo	Mendelssohn

[Continued on page 34]

Easy film tailoring

KENNETH F. SPACE, ACL

IF YOU can't sell yourself on the idea that editing is fun (which it actually is), you can force yourself to the job by the thought that, in editing, you can bury your mistakes, you can make orderly sequences grow where confusion reigned before and you can insert titles.

Editing requires a pair of geared rewinds, mounted about three feet apart on a board or table; a splicer with scraper and cement; some means by which separate lengths of film may be stored temporarily and by which they may be easily identified. The teaching movie, *Film Editing,* recently produced by the Harmon Foundation in New York City, suggests a basket, to the edge of which lengths of film may be clipped. Other devices are trays divided into small sections, in which coils of films may be placed or which consist of small, numbered boxes.

A projector and a small screen, placed within convenient reach, are necessary, and a film viewing device is very helpful, for, with it, you can look at an enlarged image of the picture, frame by frame, if you desire. Some viewers show the film image in motion. A film viewer is invaluable should you do fine work, such as matching action in two successive shots.

Pencil and paper, a supply of ruled cards or a note book, as your preference indicates, complete the film editor's apparatus.

Editing procedure is to screen the film, roll by roll, and to make a note of each scene that you want to cut out, shorten or shift to another spot. In the order in which you encounter them, you note every defect that you want to eliminate. Then you have a simple chart to guide you when you start to work on the picture.

More complete procedure, necessary if you are following a plan and the shots were taken out of the desired order, is to make a note of every scene thus:

1. Long shot of Broadway.
2. Times Square.
3. Close shot of chestnut vendor.
4. Radio City from Fifth Avenue.

Then, after each scene is listed, one proceeds to cut up the film, shot by shot, and to attach to each length of film a number that corresponds to the number of the written description.

After this is done, you screen the picture a couple of times and, after cogitating a while, you list the scenes in the new order that seems advisable. This might run 4, 2, 3, 1, etc., but it would be easy to find each scene when you want it, for its proper number is attached to it. The number may be held in place by a clip, as suggested in the movie, *Film Editing,* or, if the film is coiled in boxes, the number might be written on the box or on a piece of paper held on the film coil by a rubber band.

In any case, the scenes are picked up, one by one, in the new order and are spliced in that sequence.

Making good splices soon becomes a habit. But, if you are a beginner, be sure to start *right,* and you won't have any bad habits or misconceptions to overcome. The two ends of film to be spliced together are laid in their respective sides of the splicer, *emulsion side up,* and the splicer is operated to trim off each end of the film neatly. When the film is correctly placed over the pins in the bed of the splicer, the cuts are made properly so that the top film overlaps the bottom one by a fraction of an inch.

The top side of the bottom film strip is covered with emulsion, which must be removed to make the splice. With one variety of splicer, this is done by a corrugated scraper that scrubs the emulsion off. Another variety of splicer involves dampening the projecting area of film, then scraping the emulsion off. Both "dry" and "wet" splicers produce good results.

The emulsion is removed on the area of film to be overlapped by the splice, because the film cement acts by dissolving the film base slightly, and the splice is really a weld. The cement does not act through the emulsion, for it is not a glue or paste.

It is easy to see why all the emulsion must be removed cleanly from the area of the splice. Wherever little pieces of emulsion remain, the cement does not act, and the splice is that much weaker.

After scraping off the emulsion, cement is applied evenly and quickly by a single stroke of the brush, and the end of the top film is clamped down on the end of the bottom film. One allows a few seconds for the cement to act and to dry; then he removes the clamps and tests the splice by holding the film in his hands and giving the splice a short and fairly sharp tug.

If the splice parts, these things might be wrong:

1. You haven't scraped off all the emulsion.
2. You have scraped off all the emulsion and have continued industriously scraping until you have shaved down or weakened the film strip so that it will break. (Stop scraping after the area of the splice is clean.)
3. You haven't applied enough cement.
4. You haven't allowed the splice to "set" long enough before removing the clamps.
5. You have applied so much cement that you have dissolved the film base so deeply that

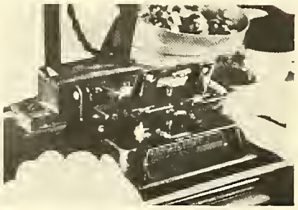
[Continued on page 47]

• *A movie maker's movie is* Film Editing, *lately produced by the Harmon Foundation, in New York City. Fourth of the series,* You Can Make Good Movies, *it was filmed for the Foundation by its staff cameraman, Kenneth F. Space, ACL. It was given Honorable Mention in the 1939 selection of the Ten Best by* Movie Makers.

The series of frame enlargements below and on the opposite page presents the highlights of the picture.

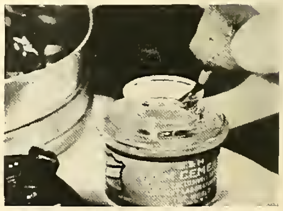
16mm. scenes by Kenneth F. Space, ACL

1. A geared rewind is an indispensable editing aid, and it is helpful otherwise.



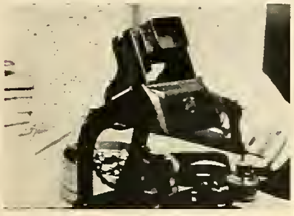
2. The splicer may be either the "dry" or the "wet" type. This one is the "wet" variety.

3. The scraper always comes with the splicer, and its operation is simplicity itself.



4. Film cement is necessary. Cork the bottle after each application to keep it fresh.

16mm. scenes by Kenneth F. Space, ACL



5. A film viewer is a great convenience and time saver, especially for fine work or big jobs.

6. A basket lined with lintless cloth provides a temporary and convenient storage place for film lengths.

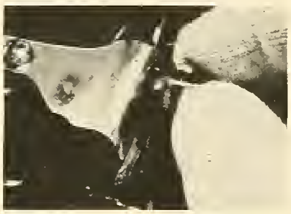
7. Metal clips with clamp jaws will hold lengths of film to the rim of the basket so you can pick them out easily.

8. Place your projector near you so that you can screen sequences when you wish during editing.

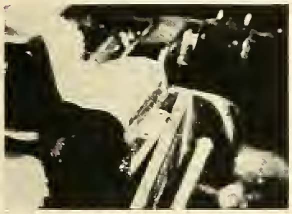
9. A screen of white cardboard mounted in a homemade support is convenient editing aid.

10. Pencils and paper are important tools. You may prefer numbered cards which may be shuffled.

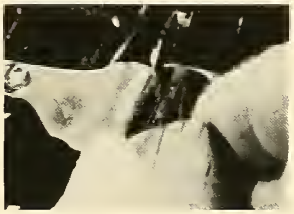
11. White cotton gloves protect film, and they are especially advantageous in editing Kodachrome.



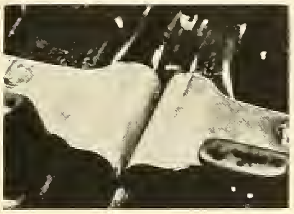
12. Splicer guides indicate where to scrape the emulsion. Brush off emulsion crumbs after scraping.



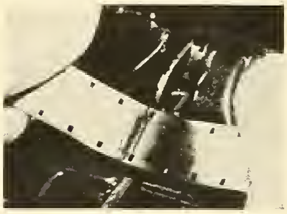
13. Emulsion has been cleaned off the splice area, leaving the film base bare, and we are ready to apply cement.



14. Hold cement brush by its cork top and apply fluid in a single, steady stroke to cover the splice area neatly.



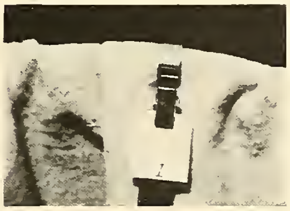
15. After cement is applied, the splice must "set" for a few seconds. Then remove the splicer clamps.



16. The splice is tested by holding film in the hands and giving it a tug. Then inspect the splice carefully.

17. When you cut out a scene to eliminate or shift it, use a pair of scissors, cutting in the middle of a frame.

18. If you break up a film into component scenes, number a supply of tags, from 1 to 75 or so, as needed.



19. Clip a tag to each scene. The number refers to the scene description in your notes on sheets of paper or card file.

20. When you assemble the film, you select scenes you want by a glance at the numbers.

21. Three to four feet are sufficient length for shots of general interest like this. Color may be given longer footage.

22. Often, it is desirable to complete the action in a shot. In this case, the nail is driven home before the scene ends.

23. This scene should be long enough so that an average person could tell the time here indicated.

24. Closeups can be cut to less than three feet if dramatic action is not involved or if the scene needs no study.

SNOWY FILM WAYS

Ideas and methods for use in outdoor wintry scenes

F. R. CRAWLEY, ACL

LONG, blue shadows, white snow flying, skiers and skaters with gay jackets and mitts, dark green fir trees laden with sparkling snow, standing against a sky that seems bluer than ever in contrast with the winter world—what a scintillating challenge for the filmer! It is a challenge that must be met with a certain amount of ingenuity and personal hardihood, but, once met, it will yield a reward in beauty and pleasure.

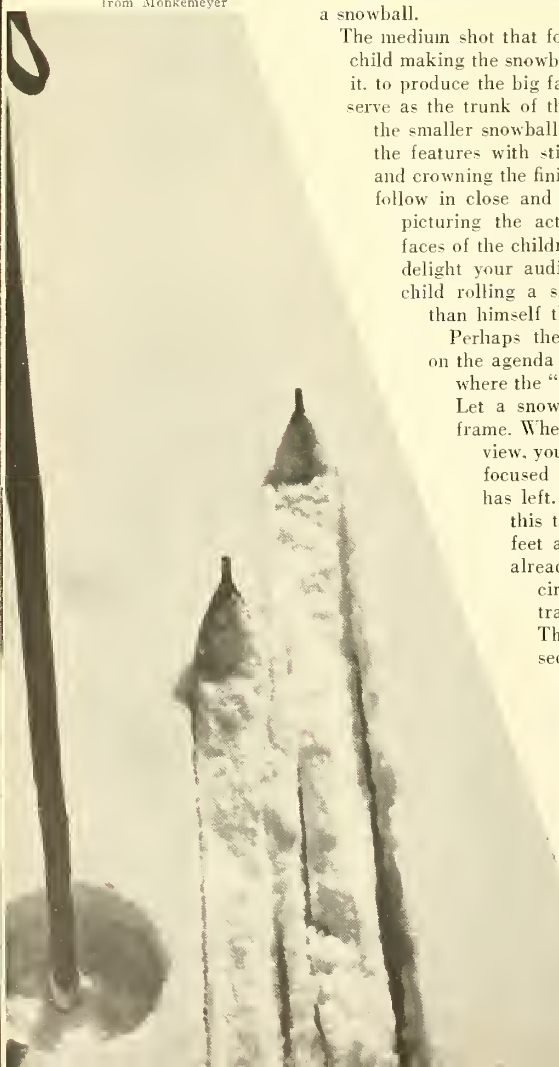
To enhance the attractiveness of our film, we must instil into it the crystal clear atmosphere, the speed and gaiety, the laughter and warm bonhomie of the season's sports. To do this, we must use plenty of closeups, be sure of sharp, clear focusing, keep our shots short and shoot always in bright sunlight.

One suggestion for a continuity theme is to "follow the tracks": that is, to introduce each new sport by a shot of the typical impression, or track, that it leaves on snow or ice. How this idea may be used as a continuity link will appear in the discussion that follows.

Let us begin our winter reel with shots of the children bundled up in readiness to go outdoors to build a snow man. Include close shots of the baby being dandled into his pullovers and of the scarfs, the helmets and all the paraphernalia of snow babies. End the sequence with a closeup of a pair of mitts pulled on by a youngster. Then, cut to a scene of the same mittened hands, now out of doors, fashioning a snowball.

The medium shot that follows shows the same child making the snowball and starting to roll it, to produce the big fat snowball which will serve as the trunk of the snow man. Making the smaller snowball for the head, making the features with sticks or pieces of coal and crowning the finished snow man would follow in close and medium shots. While picturing the action, show the merry faces of the children. One shot that will delight your audience is a scene of a child rolling a snowball much bigger than himself through the snow.

Perhaps the next winter activity on the agenda is Circle Tag. Here is where the "track" motif comes in. Let a snowball roll through the frame. When it has passed out of view, you will have the camera focused on the path which it has left. Tilt, or "pan," along this track to a point a few feet away, where you have already arranged for the circle, or wheel, to be traced out in the snow. The shots devoted to this sequence should include views of the whole game and closeups of the stumbling feet, the mittened hands stretching out to tag and the excited faces of the children. Shoot one scene looking down from a roof or an upstairs window, including all the players in the frame. The shots must be short, as the game is a speedy one.


Meerkamper
from Monkemeyer

When you are ready to film the next sport, you could take a medium shot of one of the children running away, out of the circle, leaving behind him a well defined single track. (For these transition shots, of course, you will need fresh snow so that each track which you follow will be clearly visible.) You let the child run out of the picture, then move your camera slowly, following his footprints to where they cross, for example, a snowshoe track. (These tilts, or "pans," need not be long, as you can arrange to have the tracks cross a few feet outside the camera field at the beginning of the scene.)

When the snowshoe tracks are reached, tilt slowly up to reveal a snowshoer plodding through the deep snow. A more distant shot would follow, to include his companions.

Here is a chance for color. The snowshoer's costume is one of the most colorful to be found on this continent. Film the group of snowshoe runners as they come over the brow of a hill, the tassels of their gaily hued toques and sashes flying in the breeze against a background of bright blue sky. Film them as they go down through the valley, beside a cluster of dark green evergreens, and turn the corner to go through a gate and over the fields.

Devote a few shots to their feet and let your audience marvel at how deftly they manage the huge webs. Follow them until they come to a creek or pond; then stop your camera after their feet have passed out of the frame at the edge of the ice.

Hold your camera there, focused on the ice and snowshoe tracks. Suddenly a skate flashes into the frame. Tilt upward, and there is the skater. Perhaps he is linked arm in arm with a young lady, and they glide rhythmically along the rink in the company of other swerving couples. Perhaps it is a youngsters' hockey game.

In either case, you show closeups of feet and skates. Try to avoid jerky action in the foreground of these closeups. The swooping, circular bite of the blades, approaching the camera from the right, to sweep gracefully into the foreground and curve away to the left, is an excellent closeup. In this case, the skater should gain speed before entering the frame and should not take a stride during the scene. This would be effective in slow motion.

A dramatic hockey shot is a closeup of the poised sticks of the rival center players and the hand of the referee as he drops the puck for the face off. A slow motion follow shot of a player as he nurses the puck through the maze of sticks, toward the opposing goal, makes a fine scene. Remember to keep the puck carrier in the center of the frame.

You may find that your camera will not operate at slow motion speed in sub zero temperatures. The more expensive makes of cameras may give more trouble in cold weather than cheaper equipment, because their precision working parts are more susceptible to the effect of congealing lubricants. You may find it necessary to keep the camera warm by using hot water bottles or the ordinary chemical heating pads sold by your druggist.

[Continued on page 42]

Harold M. Lambert from Black Star

Penguin Photo

Carola Gregor from Monkemeyer

Monkemeyer

WHEN WINTER COMES, *take out your cine camera and prepare to get your best family shots of the year. Romping in the snow, skiing or skating, the children and the rest of the family are too busy to be camera conscious. Catch the baby at work on his first snow man, Junior learning to ski and Sister learning to skate.*

J. E. Nestell

Cinemen Club of North Essex, N. J., filming television with 8mm. camera

Movie Division, ACL, of Ohio Valley Camera Club, filming shot in "Maid in the Darkroom"

Joe Hoffman courtesy Wheeling News Register

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

New in Norfolk Organized just a year ago this month, the Norfolk (Va.) Amateur Movie Club begins 1940 with an active membership of thirty two, a new meeting place and a new board of officers, as follows: J. P. Snyder, ACL, president; William Robinson, vicepresident; Claude D. McMillan, jr., secretary treasurer; C. E. McConnehey, publicity chairman. Meetings are now on the third Tuesdays of each month, and they are held in the quarters of the new Norfolk Museum of Arts and Sciences. Recent features of club programs have included screenings of *Entitled to Success*, from the Besbee Products Corporation; *Highlights and Shadows*, from the Eastman Kodak Company; *March of the Movies*, from the Bell & Howell Company; *Little Sherlock*, from the League's Club Library. The Norfolk club has just added an attractive news bulletin, *The Editor*, to its expanding activities and invites other cine groups having publications to write for an exchange arrangement. Address the secretary, at 720 Carolina Avenue, Norfolk, Va.

Binghamton dines More than two hundred and fifty members and guests of the Cinema Club of the Triple Cities gathered recently in the Hotel Bingham, at Binghamton, N. Y., for that group's second annual dinner and contest screening. First award in the 8mm. division went to Howard Thomas, for *Clouds*, with S. Walsoe in second place for *Sequence*. In the 16mm. division, the Reverend H. A. Holdredge won the novice class with *A Trip to Washington*, while Albert C. Schmidt, ACL, took top honors in the advanced class for *Visiting The World's Fair*. Edwin Moody was in charge of the meeting.

Utah clinic A feature of a recent meeting held by the Utah Amateur Movie Club, in Salt Lake City, was a film clinic in which two members' films were presented on the club screen, along with detailed reviews and criticism from the Continuity and Club Department of the Amateur Cinema League. The cinematic guinea pigs submitted in this highly successful experiment were *Utah's Colorful Parks*, 200 feet of 16mm. Kodachrome, by J. A. Boulton, and *November Days in California*, 200 feet of 8mm. monochrome, by Forest L. Huntington. Other program items have been a "Get Acquainted" social event, a discussion of movie tricks by Clyde Anderson and a screening of *The Rummie Club*, by Mildred Greene, ACL, recently appointed publicity chairman.

Cleveland elects New officers have been announced by the Cleveland Amateur Cinematographers, ACL, as follows: Richard W. Batchelder, president; Charles Ciasca and Gordon A. Smith, vicepresidents; Dorothy Boetticher, secretary; Harry Guenther, ACL, treasurer. On the same program with the election, Roy Collins led a round table discussion among the membership, on football and Thanksgiving filming.

Sound in Gotham Movie making with sound was the subject of concern at a recent meeting of the Metropolitan Motion Picture Club, in New York City. Frederick G. Beach, ACL, League technical consultant, screened his film, *From Roundhouse to Roadbed*, a study of railroading, which is presented with sound effects and music via the dual turntable, and explained to the club his personally designed turntable equipment. Charles Coles, ACL, photographer for the American Museum of Natural History, presented *Men of Science*, a post recorded sound on film study of the museum's work, which was made under his supervision.

Hamilton's second Entering their second year of activity, members of the Hamilton Movie Makers, in Canada, have elected new officers as follows: Thomas M. Thomson, president; Norman Fyffe, vicepresident; Jack Wood, secretary treasurer; Abel Kay, membership and publicity; Charles F. Kidner, promotion; Herbert C. Smith, programs; E. W. Hibbins, house; Carman Treen, editor of the club bulletin, *The Viewfinder*. Recent programs have featured a discussion of the movie camera, by the club president, Mr. Thomson, and a clinical screening of members' films by Lester Turnbull and Jack Carey.

Staten Island studies Schools and school work were the theme of a recent program of the Staten Island Cinema Club, of New York City, which met in the home theatre of Herman Andresen, ACL. Private schools were represented by *The Seventh Year of the Ascension Day School*, a picture by Helen Loeffler, while public schooling was pictured in *The School Museum*, and two topical records of student activity by Frank E. [Continued on page 39]

National Archives Building and views of the film vaults

Photographs by The National Archives

FILM IN THE NATION'S ATTIC

How United States Archives Building preserves records

WILLIAM M. NELSON

WHAT happens to America's historically essential movie film, the few thousand feet with long range interest of the thousands of miles of celluloid that, every week, are sprocketed past the nation's lenses?

The question is an engrossing one, far more absorbing even than the ancient and baffling query which relates to the eventual disposition of old razor blades.

A few years ago, there might have been many answers. A Mr. Jones in Oshkosh had gathered about him a wealth of rare cinematic material. This or that museum was establishing a film collection. And so on. But today there is one film collector who for a few years quietly and efficiently has been gathering film documents about him until his collection now overshadows any other in the United States. So vast is his collection that he is at the present time considering the building of large storage vaults to house 80,000 additional reels which he hopes soon to acquire!

Who is this collector?

None other than Uncle Sam himself.

At the beginning of the present decade, Congress passed an act creating the National Archives, an official "attic" for the United States Government, where might be collected, stored and preserved, by the best methods modern science is able to devise, the documents which have recorded, and contributed to, the growth of this great nation. When it came to designing and planning this Gargantuan storage place, there was nothing backward about Uncle Sam, for he intended to include in it not only documents on paper, but documents visual and audible, on film and record, as well.

Today, in the National Archives Building on Constitution Avenue, in Washington, D. C., the film section is a vast department in itself, the existence of which is a concrete insurance policy for the film history of the United States. It is amazing to witness the results that have been accomplished in the five years of its existence.

Before these film archives were established, comparatively little was known about the scientific preservation of film for centuries to come. The few government agencies which had made extensive use of movies kept their films as best they could, but this was often not very well. And about preserving film for posterity, they knew little or nothing. But, in the past few years, the Division of Motion Pictures and Sound Recording in the Archives, working in cooperation with the Bureau of Standards, has engaged in research, the results of which are of great importance.

For example, it is a well known fact that nitrate film, the inflammable film used by Hollywood but never in 16mm. or 8mm. widths, decomposes on long standing. If it stands too long under improper conditions, it may deteriorate rapidly and create a fire. Today, in the Archives, there are four large vaults which together hold some 2,000 reels of nitrate film. Each reel is kept in an insulated steel compartment.

To guard against the danger which the pent up gases of decomposition of nitrate film may present, there is a trap door at the back of each compartment, which can be forced open by slight gas pressure from within; hence this provides for easy and safe escape of the gases.

As further precaution, the vault is kept at a constant temperature of fifty degrees, and the air in it is maintained at a relative humidity of fifty percent. The very lights which illuminate the vault are enclosed in vapor proof globes. Under conditions such as these, the Archives feels it can call its storage of nitrate film "safe."

Such precautions are not necessary in the case of 16mm. films, which are made, without exception, on acetate of cellulose stock. This material, as investigations of the United States Bureau of Standards have shown, is remarkably stable and does not decompose. Therefore, the storage of such films for future generations is chiefly [Continued on page 32]

Here is how the 16mm. film maker does it—latest equipment for non theatrical film storage

Neumade Products Corporation

"The Scout Trail to Citizenship," 16mm. sound film

PRACTICAL FILMS

LAURENCE S. CRITCHELL, jr., ACL

The non theatrical movie as used for various purposes

Boy Scouts Make Sound Film

The practical field of the motion picture is used, most often, to sponsor, to sell or to teach. Only seldom is a film aimed at the broader and less immediately commercial purpose of widening human appreciation: and those instances are usually the work of public spirited individuals. However, in *The Scout Trail to Citizenship*, conceived by the Boy Scouts of America, an organization has produced a film intended to convey, both to the public and to Scoutmasters, a long view of the Scout movement, of its aims, its achievements and its place in our American republic.

The scenario was written by Arthur L. Gale, ACL, editor of MOVIE MAKERS; the narration was written by Dr. E. DeAlton Partridge; the production was filmed by Willard Pictures, with special sequences made by the Harmon Foundation. The narration, recorded by Berndt-Maurer equipment, was delivered by Bob Trout.

Utilizing an interwoven pattern of themes, rather than the simpler progression from resolution to conclusion, the film achieves uncommon solidity; it has breadth and design. Stating its argument in the swift opening sequences, it then reiterates that argument at greater length, and the Cub in relation to the man he becomes, the Scout in relation to the community and Scouting in relation to American life are recounted, both in their own proportions and in their comparative values.

The Scout Trail to Citizenship is only 900 feet of 16mm. Kodachrome. But it is evidence that the 16mm. field, with its numerous advantages—economy, portability and social approval—can produce a movie distinguished by sincerity of purpose. Within its short length, the hope of a democratic future is stated.

"Somewhere in this land," says the commentator at the end, "every adult male citizen of tomorrow is today wearing knee breeches. The responsible positions in the decades to come will be filled by the tousled headed youngsters now in our schools, homes, churches and Scout Troops. Youthful hands will eventually take over the controls—America will be theirs, and our system of government will live or die according to the legacy we pass on to them. If our democracy is to survive, then youth must believe in it as a way of life—and youth cannot believe, unless there is hope and security and understanding."

Aims of Newark Orphan Home Filmed

Practical films of children would seem to be in order this month. Recently completed by Leo Meister, *Our Children*, a 1600 foot documentary film in black and white and Kodachrome, records the purpose and future aims of the Newark Orphan Home. The film was previewed recently before an audience of several hundred persons at the Mosque Theatre in Newark and is now being shown to various organizations throughout the country as, at once, an instructional document and an appeal for charity.

Children's Association Uses Movies

Produced by the Robert F. Gowen Laboratories, ACL, to mark the twenty fifth anniversary of the Westchester County Children's Association, *Pledge of Our Day* recounts, on 1200 feet of Kodachrome, the first meeting of the organization twenty five years ago, under the leadership of the late V. Everit Macy, and continues to picture the events leading up to that occasion and the growth of the organization in the years that followed. The service of the Association to Westchester children for the past quarter century, its contributions to the schools of the county in the form of remedial reading projects and enlarged curricula, the establishment of a Children's Court, the appointment of case workers to conduct sympathetic investigations into child delinquency cases—all are among the many undertakings that are dramatized by the film.

Allan Coggeshall, a director of the W.C.C.A., acted the part of the late Mr. Macy. Also prominent in the film are Ruth Taylor, commissioner of public welfare, Children's Court Judge George W. Smyth, Mrs. Edith J. Mitchell and Mrs. Chester G. Marsh, the latter two of

[Continued on page 42]

Am I burned up!

The incinerated Robinsons refuse to be extinguished

FRANCES ROBINSON

I'VE always doted on fires. Back in the days when I was a mere slip of a thing (which speaks well for my memory), I would cut classes any day to go tearing off after a fire engine. I missed the conflagration originally sponsored by Mrs. O'Leary's hay burner, and more recently immortalized by the ubiquitous team of Power and Ameche, but, since that day, very few flare ups within commuting distance have escaped my attention.

Making all due allowances for the pity of the thing, the wanton waste, the blasted lives and all the rest of it, if fires there must be, I'm going to enjoy them.

But they aren't what they used to be.

Some pretty slick apparatus is being turned out these days, but give me the shrieking, smoke belching, three horse engines of yesteryear. When they busted through the firehouse doors and set sail down the street, you knew there was a fourteen carat emergency underfoot. No hint of suspicion that the chief had merely sent the boys out for a cup of coffee ever entered your mind. They kept the whistles where they belonged—on the pumpers.

Nowadays, when a siren chases you over to the curb, nine times out of ten all you get for your money is a fleeting glimpse of a beefy individual, in the rear seat of a red sedan, studying the latest racing forms.

Several years ago, the Robinson clan moved out into the country near a charming suburban community with many lovely homes, two stores, three service stations, a solitary, twin feature, third run cinema palace, a combination grade and high school and two English stucco and timber firehouses which are a joy to behold and a pronounced pain in the budget to pay for. In them nestled the flower of the fire buggy crop and a mere handful of professional smoke eaters.

When you feel a fire coming on, the procedure is simple and democratic. You merely pick up the telephone and say, "Jiggers, Myrt—the shack's ablaze." Myrt—the day operator—promptly swallows her gum and plugs in on the firehouse.

"Jim? Oh—Bert. Say, Bert, is Jim there? Oh, he is. Who's dummy? You are? What's his bid? H'm'm. How many honor counts you got? And Jim's got only two and a half! Are you nuts? Well look, here's a chance for you two to wangle out of it—the Robinsons are having a fire. Honest—she just called up all of a lather. Smoke? Nope—can't see any from here. S'pose we ought to wait a while? What! He's down two already? Holy smokes—sound the siren!"

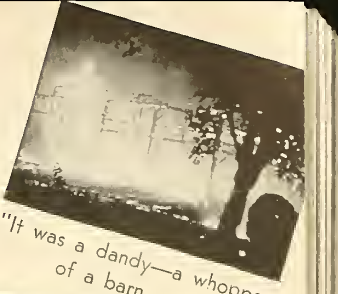
And when Bert leans on the siren, horses kick the planks out of their stalls within a five mile radius. The butcher buries his cleaver in the meat block, the postmaster slams down his window, the "barrister, insurance man and choice building sites" agent hangs the *Gone Fishing* sign on his doorknob, and every able bodied male in town consults his siren chart and gallops off to keep his rendezvous with ruin.

The first time I heard it, I was reading the European headlines of an evening, and, before my husband had a chance to explain the source of the racket, I had slapped a damp cloth across his face and started for our bomb proof fruit cellar. Even with this delayed take off, we reached the site of the fire well ahead of the paid members of the department.

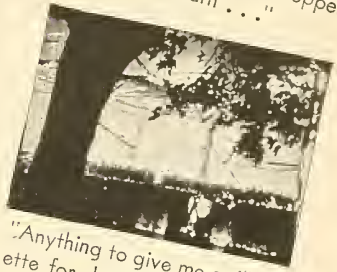
It was a dandy—a whopper of a barn, already burning briskly. The farmer and his hands had gotten the stock out and were busy tossing buckets of water on the hen house. The engine rolled up, knifed neatly through the farmer's kitchen garden and eased up alongside the well. In a minute or two, they had dropped a feeder into it and had run a line over to the house, the barn obviously being a "goner."

All this happened while I, of course, was busy scurrying about with my camera, getting something in between me and the flames on every shot. A fence post, the corner of the silo, the pumper, a

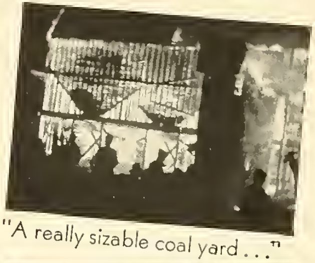
[Continued on page 30]



"It was a dandy—a whopper of a barn . . ."



"Anything to give me a silhouette for depth and contrast."



"A really sizable coal yard . . ."

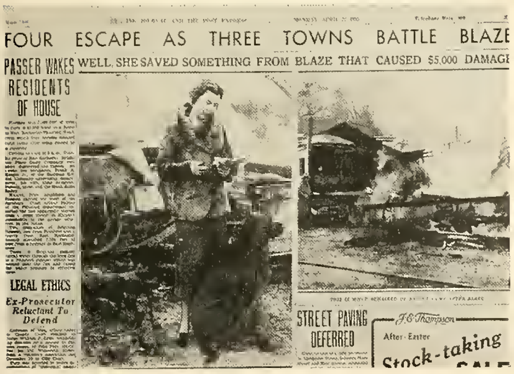
"It was one hour and a half before water came through that hose."

"Fire fighters snaked hose lines in every direction."

"The helmeted fire chief finally cornered us."

16mm. scenes by Frances Robinson

Our heroine surveys the wreckage after the fire



FOUR ESCAPE AS THREE TOWNS BATTLE BLAZE

PASSER WAKES RESIDENTS OF HOUSE

WELL, SHE SAVED SOMETHING FROM BLAZE THAT CAUSED $5,000 DAMAGE

LEGAL ETHICS

Ex-Prosecutor Reluctant To Defend

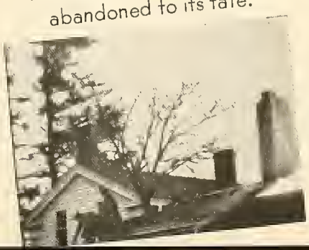
STREET PAVING DEFERRED

J. & Thompson

After-Easter

Stock-taking

"The rear of the house was abandoned to its fate."



TRICKING TITLES OUT

Workable methods for providing variety

RUSSELL C. HOLSLAG, ACL

TITLE making is one of the most satisfying branches of the entire movie hobby, because it involves all the problems of movie making in miniature. Since it enables the cameraman to produce all his effects upon a miniature stage, as it were, all the ambitious projects of his imagination—difficult and well nigh impossible to execute in life size—are quite feasible when transferred to the small dimensions of title making. This includes all sorts of trick transformations, reverse and stop motion effects and action shots.

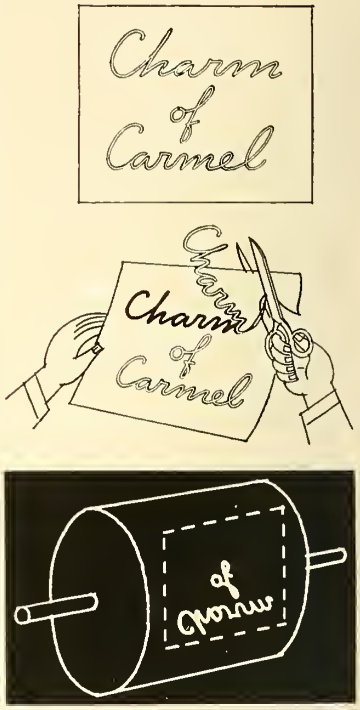
Yes, indeed, even action shots may be included in title making, for the action title, in its proper context, is exceedingly appropriate to contribute its own life and movement to an action film. However, we shall not discuss here the esthetic significance of matching particular kinds of subject matter to particular types of titles. What we propose to do is to describe the actual methods used in making a few representative title effects. We shall leave it to you to turn these effects to your own purposes and to improve them for such use.

First, let us consider reverse motion as applied to titles. It is the simplest effect to produce and, with a little planning, can be made to yield the most startling of mysteries on the screen. Everybody knows that ordinary reverse motion shots of action subjects can be taken by holding the camera upside down. Then, when the film is returned, one simply cuts out the strip, turns it end for end and splices it back in again. On the screen, all the action in that shot is reversed.

On our miniature title stage, this is easier to do, as usual. For you do not need to turn the camera upside down at all; simply keep the machine on its base, attached to your titler, and *turn the title card upside down.* Shoot and splice end for end, as customary.

Do I hear a chorus of protest? Yes, it is there unmistakably, and not very faint, at that. "BUT—I use 8mm. film! And you know you *cannot* shoot 8mm. titles with the card upside down! When you turn them end for end, the perforations won't match! If you match them, lettering will be reversed on the screen!"

Quite right. So here is a method for producing reverse motion titles with the lettering the right way around, on 8mm. reversal film. It was worked out for 16mm. sound film which is also single perforated. But the principle is exactly the same.



• *Letters outlined on white paper are cut out and pasted wrong side to and upside down. This is because reverse motion effect on 8mm. film is wanted with camera right side up.*

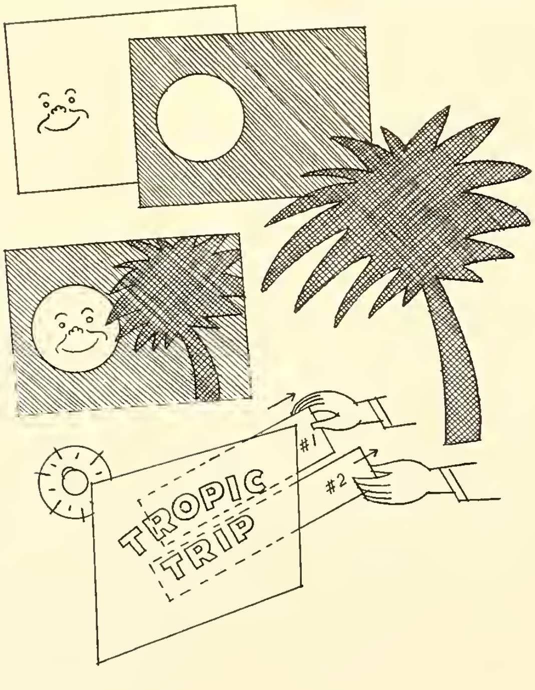
Of course, if the problem were only a simple matter of reversing the wording, this could easily have been done by using a translucent title, with the wording in black on a light ground, or vice versa, and by shooting the title from the rear. But I was more ambitious. I wanted an action title and decided upon the following effect. The scene would open with two sets of title letters scooting madly past each other on the curved surface of a drum. This dizzy race would gradually slow down until the letters stopped at precisely the right place to make up a nicely arranged, well centered title.

Obviously, this is a job for reverse motion; shoot the title at rest on the drum, arranged in exactly the right position, but upside down. Film a foot or so (long enough to read the title) with the drum stationary, then start to turn it, slowly at first, then faster and faster, until the letters become a blur in the whirl. Fade out on this. Such a title, when reversed, becomes most effective. I proceeded to complicate it, however, by making my title in two halves, an upper and a lower.

The first half of the title was so placed on the drum as to contain all the wording *below* the center line of the title area. This was shot and whirled, as described. Then the film was rewound in the camera, back to the beginning of the title, to make a double exposure. The drum was then set up again, but with the second half of the title *above* the center line of the title area. The drum was again whirled, but in the opposite direction. The "aboves" and "belows," as given, refer to the fact that the title had to be filmed *upside* down—and also backward, since the film was to be reversed from left to right in the showing.

[Continued on page 31]

• *Assembly for title trick described here; combined background is illuminated from rear, as well as lettering which is double exposed.*



THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

8 mm. enlargements The Kodak 16mm. Enlarger, made for use with 16mm. films, as its name implies, will also yield very satisfactory enlargements of 8mm. frames if one follows this procedure:

Simply place two strips of 8mm. film in the gate, side by side, so that they cover the aperture completely. Make the exposure as you would for a 16mm. frame, and the result will be an enlarged negative, including each of the two 8mm. strips, side by side. Although the negative of each 8mm. frame is only one quarter of the size of the negatives made from 16mm. film with the same equipment, it may be printed by contact or enlarged to a reasonable degree.

Tripod A sturdy tripod is not difficult to make, provided one is able to handle simple tools. A few pieces of hardwood, stove bolts, wood screws and thumbscrews may be fashioned into a serviceable tripod to which one may attach one of the several good "panning" heads available at most dealers.

Starting with the block or base on which the camera is to be mounted, select a solid piece of wood and cut a disc about four inches in diameter and one half inch thick. Next, cut three pieces of wood about three inches long, three quarters of an inch in width and one half inch in depth. These are fastened to the under side of the round top section in order to provide a means for holding the legs to the top. They will extend beyond the disc in each case. These three pieces should be screwed to the top with an angle of sixty degrees between their axes, as shown in Fig. A.

Three pieces of wood, cut to four feet, three inches long, one and a half inches wide and one and a half inches thick, supply the legs of the tripod. Saw each leg down the center to within about six inches from the end. Drill through the uncut part at a spot about three inches from the end and there place a one eighth inch stove bolt with washers and a nut in order to keep this end from splitting. The spacers, which are placed about eighteen inches from the uncut end of the legs, are made from blocks one and a half inch by three quarters of an inch by one half inch in size. These, too, are bolted in place with half inch stove bolts. (See Fig. C.)

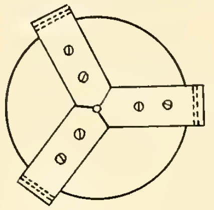


Fig. A

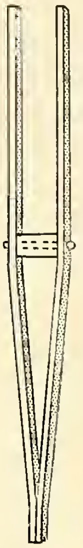


Fig. C

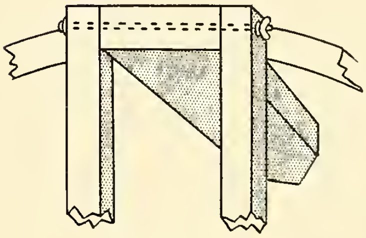


Fig. B

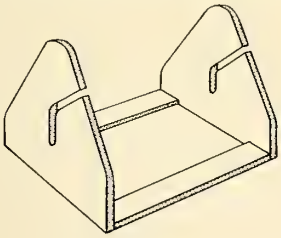
Construction of a homemade tripod; below, finished job

George T. Smith

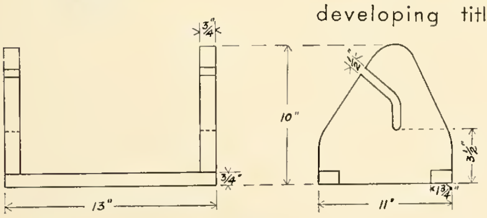
The top or slit ends of the tripod legs will be fastened to the three pieces protruding from the camera base. Drill these leg ends for a stove bolt and, at the same time, drill the pieces protruding from the disc. Thus the legs can be fastened on the top piece with the bolts and wing nuts. (See Fig. B.) Be sure to use washers both under the heads of the bolts and under the wing nuts.

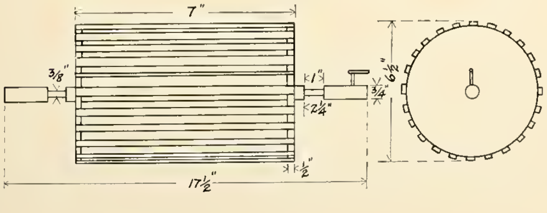
With the assembly completed, there is little left to do except any finishing one may desire. You will have a neater job if you sandpaper the lower ends of the legs to a round shape, then varnish the entire tripod. Rubber feet may be attached to the ends of the legs with a screw or nail to prevent slipping, but some movie makers may prefer a sharp, pointed tip instead of the rubber covering. In that case, simply drive a nail into the end, cut off the head and sharpen it with a file.—*George T. Smith.*

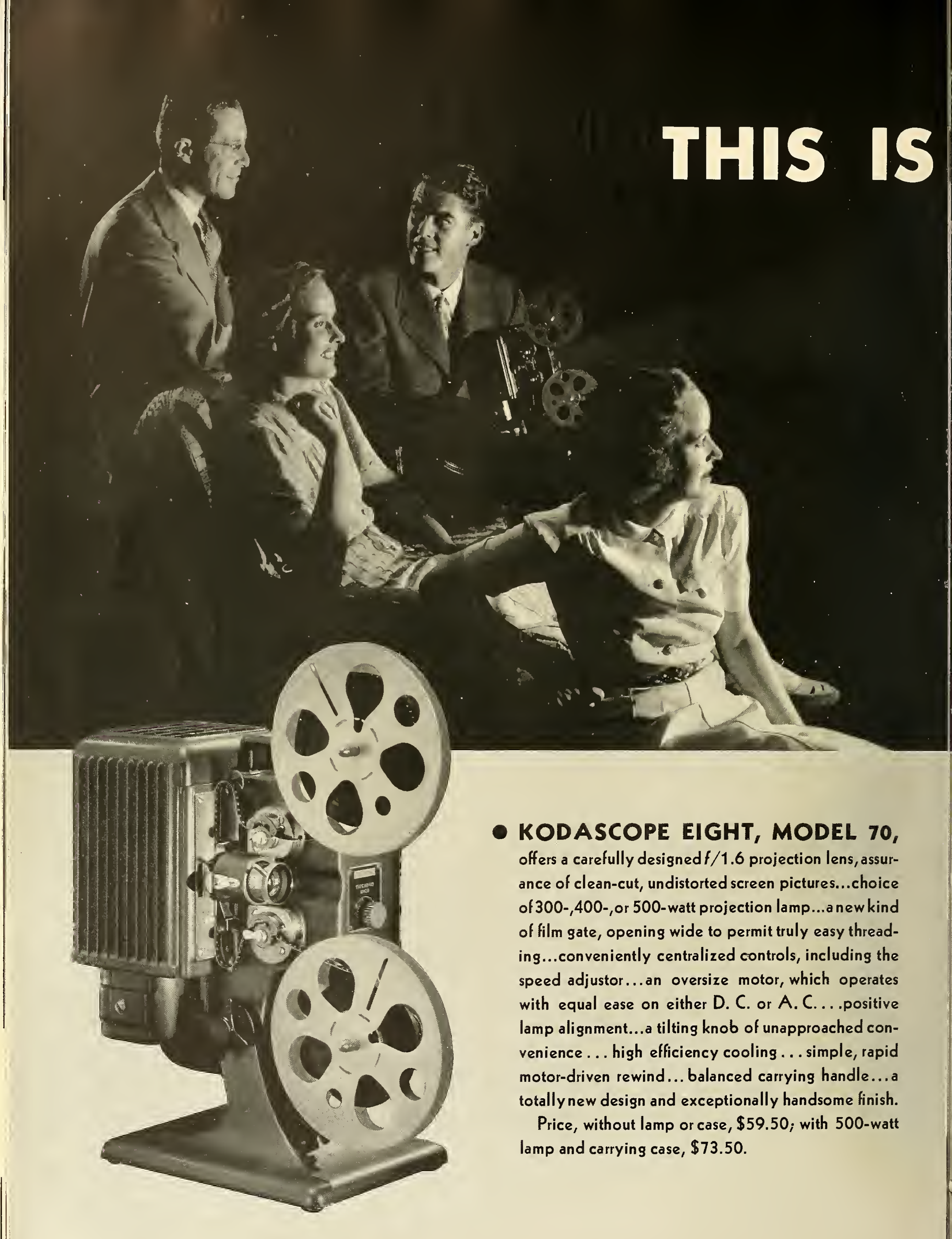
Title drum Leon Benditzky, ACL, designed a drum for developing positive titles, which was pictured and described in a brief item in this department in the January, 1938, number of Movie Makers. [Continued on page 43]



Complete plans for building drum for developing titles







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MULTIPLE PRINTS AT HOME

GRANT EVANS

ANY real movie maker knows that screening the finished product is a small part of the enjoyment of his hobby. Greater pleasure comes from creating the film. He may "cuss" and fume as he struggles with camera, tripod, meter and filters; but he enjoys the process nevertheless.

That is the reason I am willing to pile more trouble on the heads of amateur movie makers. I suggest that, if they use negative and positive film, they do their own developing and printing.

I worked my way into 16mm. cinematics via the still picture route; and, as no self respecting still photographer would permit a perfect stranger to have the sport of developing and printing his negatives, I determined that the shift to movie making would not cause me to desert the dark room.

Theoretically, the process of developing and printing motion pictures is the same as that for "stills," but actually the formidable length of a roll of cine film makes the problem more complex. My first negatives were developed experimentally in short strips by the familiar "seesaw" method used in processing snapshot roll film.

The camera was drafted for emergency service as a printing machine. The finished negative and a piece of positive of equal length were loaded into the camera with their emulsions together, negative nearest the lens mount. With its lens removed, the camera was aimed at a sixty watt bulb and was set going, the distance between camera and bulb determining the density of the finished positive. These experiments, although crude, were successful and led to plans for buying or building equipment for a complete home movie processing laboratory.

The first acquisition was a beautifully compact film rack which fits eleven by fourteen inch trays and which develops a hundred feet of negative or positive in a gallon and a half of solution. This accessory was comparatively inexpensive; its purchase made no irreparable dent in the movie making budget.

The very necessary printing machine offered a much more serious problem. There are several excellent commercially made machines, but I could afford none of them. Obviously, I had to build. Of the two types, continuous and step, I decided upon the continuous printer as being the simpler. In such a printer, the raw positive film, in contact with a negative, is exposed as the films pass an illuminated slot. Its essential parts must be a sprocket wheel, with the gears that drive it; a slotted aperture plate with an accompanying pressure plate; two simple film reel spindles; two takeup spindles, equipped with pulleys and spring belts; an electric motor; a lamp, with some means of controlling its brilliance.

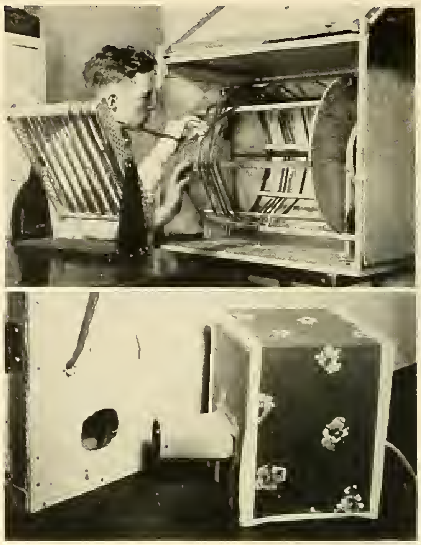
All these parts, except for the motor and lamp, I obtained by dismantling cheap toy projectors. Two projectors were needed to supply the extra set of spindles and the extra spring belt pulley. On such projectors, the parts usually are attached to one piece of sheet steel. With a hack saw, I cut around each part that I required, leaving enough of the sheet metal to provide a base which could be drilled to permit its being bolted fast in the printer.

I cut out, in one piece, the metal supporting the sprocket wheel, the sprocket wheel guide rollers and the fly wheel that is geared with the sprocket shaft. Thus, I was sure of a correct alignment of these parts when they were mounted later in the printer. The other parts were removed separately. The intermittent mechanisms were, of course, simply removed and discarded. The sprocket shaft already held one takeup drive pulley, but a second pulley had to be pressed on this same shaft.

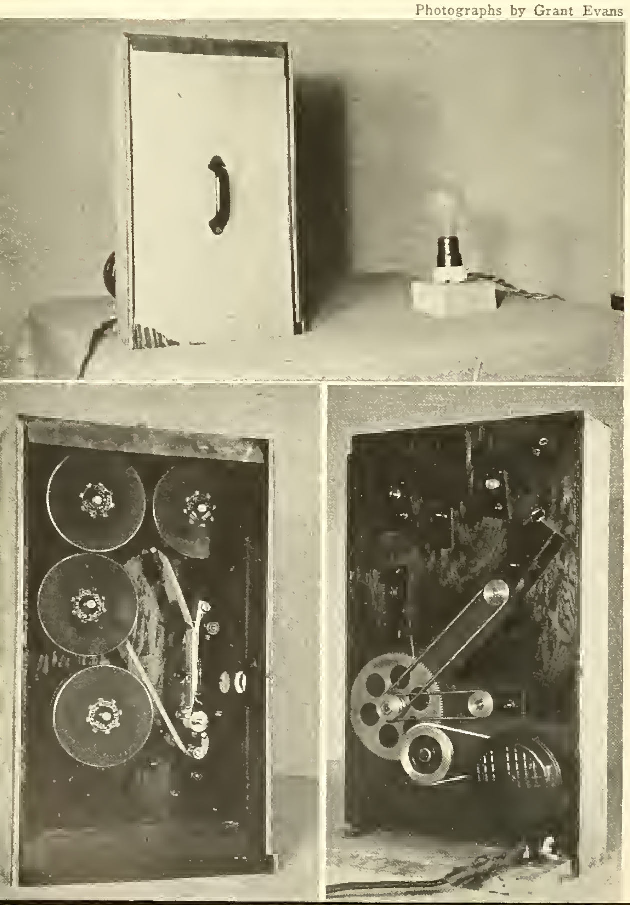
To provide a housing for the parts, I made an upright plywood box, fifteen inches tall, nine inches wide and three inches deep. The exact size was not important, but it had to be made with some care so as to be light tight. One side of this box is a removable door; the other side supports the working parts. In one edge, a three quarter inch hole was drilled. Directly behind this hole were bolted the aperture and pressure plates, assembled just as

[Continued on page 37]

One amateur has made his own gear to accomplish this



Enclosed film drying drum; below, blower made from hair dryer



The homemade printer; below, view with door removed and rear view

Photographs by Grant Evans

Main stairway in the handsome new store of RabSons

RabSons

NEWS OF THE INDUSTRY

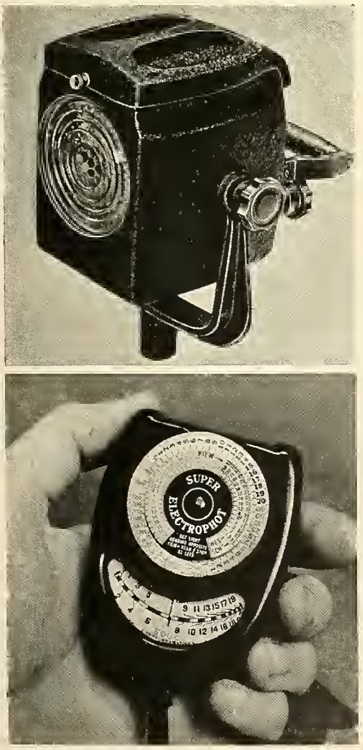
Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Hi-Lite spot A new, compact, efficient spotlight, for use in movie and still photography, has been developed by Lafayette Camera Division of Radio Wire Television, Inc., 100 Sixth Avenue, New York City. This new light concentrator, the Micro-Focusing Hi-Lite, is characterized by its light weight, ease of adjustment and attractive finish. The lamp housing is of die cast aluminum and incorporates the Fresnel lens, the focusing adjustment, the chrome plated aluminum reflector and adjustable yoke for directing the beam. Focusing is accomplished by a dial adjustment at the rear and permits adjustment of the beam from a concentrated spot to a diffused flood light. A special, prefocus type bulb is employed, which is said to provide illumination equivalent to that given by the standard type 500 watt spot. A substantial telescope stand is available, which may be raised to a height of eight feet, or any suitable lighting stand may be used. The Hi-Lite spot without stand weighs only five and a half pounds. Further information is available from the address given.

Top, Hi-Lite spot has new design; below, Rhamstine Super Electrophot

Robert Studios



Ampro Eight A new 8mm. projector, the product of a manufacturer who has heretofore specialized in 16mm. silent and sound machines only, is an item of outstanding interest this month. The new projector, made by the Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill., is characterized by many new and interesting features. The principal ones of these are the ability to show still pictures at will, reverse operation, 400 foot reel capacity if wanted, reel locking device, pilot light, 500 watt illumination, quiet operation, fast projection lens, centralized controls and efficient cooling system, both at the lamp and at the picture aperture. Many other features are incorporated, similar to those for which the 16mm. product of this well known firm is noted. The machine is of compact design and is finely finished. Full details may be had from the manufacturer.

Projecto Case Movie projectionists who are users of the popular 16mm. Kodascopes, Model EE and G, may now set up their machines independently of tables, stands or extraneous supports by using the new Projecto Case, supplied by the Eastman Kodak Company, Rochester, N. Y. These new cases are provided with folding tripod legs, which permit them to be converted quickly into useful projector stands. The folding metal tripod is contained in a separate compartment in the side of the case when not in use; when set up, the tripod cover may be extended to form a convenient shelf.

Ready rest A new sheath case of special design is now offered by the Bell & Howell Company, 1843 Larchmont Avenue, Chicago, Ill., to contain its popular 16mm. "shell loading" camera, Filmo 141. In use, the camera is screwed to a tongue which is permanently attached to the case. The body of the case may then be placed against the chest to form a camera support for increased steadiness in movie making. All camera controls are readily operable when used with the new "ready rest" case, and loading the magazine is also accomplished without removal from the case.

Britelite 535 The new line of Britelite Spotlights for amateur and professional has been extended by the development of the 535 Spotlight. This unit has all the desirable features that characterize these spotlights and, in addition, offers new, advanced features, such as radiant convector cooling to reduce surface temperature; helix arrangement for rapid, accurate focusing; universally adjustable reflector for maximum efficiency; asbestos protected interior wiring; light weight. The beam of this unit may be

[Continued on page 44]

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Am I burned up!

[Continued from page 23]

cluster of volunteers—anything to give me a silhouette for depth and contrast. I had color film in the camera—daylight film. And, although it was ten thirty at night, I blazed merrily away. For that's another advantage of a fire. You can film 'em at night with any kind of film. The faster the film, the more you get on it. But color film, "daylight" or "artificial," is equally effective. Flames merely look more crimson with the former.

Then the silo caught. What a torch it made! The men began to shoo back the open mouthed spectators—and I potted a group of them rather successfully, with no other illumination than the flames.

A small flame licked up on the housetop, and the engine's searchlight was turned on one of the firemen, who scampered up a ladder with a chemical extinguisher. It looked a bit dim, but I tried it. Not so good. But my searchlighted shot of the boys on the hose near the tool shed fared far better. Then somebody yelled, and I turned just in time to film the silo toppling over in a geyser of flame.

All in all, it was quite an evening. But it wasn't "one two three" with the show we ran into coming back from the city one night about four months later.

A few miles out, we spotted a glow in the sky ahead and a bit to the right. A battered "flivver" coupé reeled out of a farm yard in front of us, snorted indecisively for a moment or two, then cut off down a side road in the general direction of the fire. We chased it right into the county seat.

Several hundred yards away from the station, there was a really sizable coal and lumber yard, the coal hoppers being cradled in a large frame building. We left the car three blocks away, grabbed our cameras and hurried along with the crowd. Fully a half block distant, policemen were pressing back the spectators. Dangling our cameras under their noses, we muttered that magic word, "Pictures," and kept on going. It works nine times out of ten.

And did we get pictures—up close, back by the crowds, down from a lumber pile. The fire chief finally cornered us, so we took his picture flailing his arms at his smoke eaters, and that was that.

And so it went, from month to month, with fires large and small being added to our library. Most were measly little grass fires and kindred false alarms, which contributed nothing in the shape of flames. But they did provide some badly needed closeups of engines, hose couplings and other "business" of fire fighting. Soon our reels were truly worthy of an hour's rapt attention.

Came the night of April 22.

As a result of a busy weekend outdoors, helping at readying our place for spring, I was enjoying the sleep of the just. Then, with a customary lack of excuse, I began to experience one of those nightmares which bound from crisis to crisis and generally conclude by leaving their victim alone in a pilotless airplane, marooned on a rocky ledge with an affectionate lioness or slowly submerging in an endless bed of quicksand.

But, the alarm clock tumbled off the night table, and I awoke to see our milkman, his nose flattened against the glass, hammering the everlasting daylights out of our window and bellowing the news that our house was on fire.

The man Robinson bounded from his bed, banked around the walls a few times to get up momentum and breezed through the bedroom door, hitting on all twelve. Before I had a chance to dab on a touch of powder, he was back looking absolutely livid.

"Up all hammocks," he howled, going nautical in his panic, "we're going down by the bow."

The next time he came down from the ceiling and swished through the door, I went along in his wake—through the living room and out on the back porch.

Sure enough. There were great clouds of black smoke eddying out of the garage door. And, the garage being attached to the house hard by the kitchen, there were more than a few lungfuls of it circulating within the house itself.

"Get the car out," I cried. "I'll turn in the alarm."

I said "Hello" into the phone's mouthpiece more often than the King and Queen did on their American visit, but nary a peep could I raise out of Marg—Myrt's night time counterpart.

Finally, somebody "helloed" back at me. It was our nearest neighbor on the party line. "You take care of the children," he yelled, "I'll wake Marg up if I have to blast."

No sooner said than done. A hollow boom came from the direction of the garage, closely followed by the head of the household, coat tails asmoke.

"Wow," he yodeled, heading for the shower. "The gas tank let go. Where's that insurance policy?"

Faint signs of life were now apparent over in the bedroom wing of the house, fully a half hour's distance from the flames.

"Mither of Moses," shrieked our devout chief cook and bottle washer. "Judgmint dye has came."

"Judgment day my eye," advised my now efficient husband. "Get the children dressed—you've got plenty of time. And take them and yourself over to the Carters. We'll get your stuff out."

"What shall I do?" I wailed, starting on the nail of my index finger.

"Put some clothes on," commanded my spouse, now attired in a pair of tennis slacks and a windbreaker. "Something tells me we're going to have visitors. Then help me lug things out of the kitchen and dining room."

Just then the siren came to life down in the village, echoed by a brace of solid banshee bellows from our Gaelic housekeeper. A car skidded to a stop in our driveway, and in sprinted our milkman.

"Sound asleep." he gritted. "The night button for the siren right over her head by the switchboard—and sound asleep. Guess Carter woke her up. They'll be along soon now," he concluded, busily ripping down the curtains which had just come back from the cleaners. "These are the things that spread it."

What did I carry out first? S'help me —our movie library. I did!

Starting the youngsters off down the road, I tore back to the bookcase and ferried our supply of film cans out to the sundial in the rose garden. Then I salvaged my camera and projector and an alleged oil painting by my sister. I was purposefully wrestling with an outmoded radio, that hadn't worked for a year, when the first villagers began to arrive.

After one approving glance at the progress of our fire, they waded right in. A few of them eternally jeopardized their amateur standing by carefully carrying objects to safety. But the more experienced kicked out the window sashes to give the fire a fitting draught and began to heave things out into the ecstatic faces of new arrivals.

Then came our engine. Then came engines from three nearby towns, for ours had been further delayed by the necessity of laying hose all the way from the village limits. As a matter of strict fact, it was exactly one hour and a half from the time I first awoke before the first drops of water came through that hose! During that period, all the Robinsons' meagre belongings had been carried, tossed, heaved and drop kicked from first and second story windows and had long since been appropriated by spectators as welcome vantage points for viewing our little party. Fifteen minutes after the water came through, the fire was cut in half, the rear of the house abandoned to its fate, and the front half treated to a thoroughgoing charcoal shampoo.

My term as a stevedore ending shortly after the gallant fire laddies arrived, I promptly hunted down my camera, rescued it from the clutches of an inquisitive oaf who was patiently working on its cover with a penknife and busied myself recording the catastrophe.

Although the calibre of my camera work was not as contemplative as usual, I did feel that I had missed but little of the poignancy of the occasion. And, when the two rolls reached us at the hotel a few days later, I dialed a select group of our more civilized acquaintances who had missed the shindig and invited them over for a preview.

They arrived, every pore oozing regret at our misfortune. We did our best to cheer them up. It was nothing at all we stated. Just nothing. Really a lark—and the insurance (we hoped) would take care of everything.

As it developed, we overplayed our hand. For *following* the early shots on the reel, of my good husband and myself raking away at the lawn, pruning shrubs and heaping the resultant rubbish into a pile in the rear of an unused cement block milk house, many feet distant from the main house and garage, and *preceding* the first ruddy burst of screen filling flames that depicted our blazing domicile, was a desultory shot or two of the man Robinson putting a match to the rubbish heap!

I swear on a stack of humidor cans that there was no connection whatever between the tiny heap of licking flames by the milk house and the robust inferno in our home. It's at a time like this when you learn who are your real friends. Some were amused. Yet I think I liked even less those who looked embarrassed for us.

The moral is plain.

Edit your reels first—*then* show them. Here I've got the highest powered collection of fire movies in seven counties, and I know that I shall never, never dare project them again.

Tricking titles out

[Continued from page 24]

Making a title with its lettering backward is not so difficult as might at first seem. I chose to use script lettering, and I laid out the entire title in this style on heavy weight white paper. Then I drew the letters in outline.

The script letters of each line, being all connected, were next cut out with a pair of scissors along the guide lines I had drawn, which gave me cut out letters in white, as shown in the illustrations on page 24. Then it was very easy to affix each line of white letters *backward* on the black surface of the drum (or other opaque background) by means of a thin coating of rubber cement. (The excess cement will rub cleanly off the background when you are through.)

A title like this is not difficult to make, although the final effect has one slight disadvantage, in that the emulsion occurs on the opposite side of the film to that on which it runs normally. So, in running such a title, you may have to refocus. However, this is not such an arduous job in the case of a lead title, for which the stunt is most appropriate.

Color titles are always fascinating to make, but, in shooting them with front light in the usual way, you must be very careful about arranging lights to avoid surface reflections that might dilute the color. In one case, I wanted a pure, deep blue color, evenly illuminated all over, so

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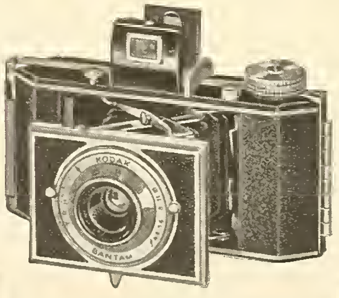

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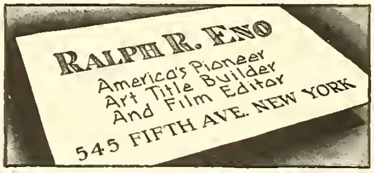

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I considered the possibility of shooting the title with rear illumination. I purchased a sheet of blue gelatin, such as is used for theatrical color wheels or stage work. A large sheet can be had from any theatrical supply store for about fifteen cents. I cut a rectangle of this blue gelatin of a size just right for my title easel. The blue was to represent sky, with a large, white moon in evidence; for the moon, I cut out a circular opening in the gelatin sheet, as shown in the drawing on page 24.

On the opal glass translucent background, I sketched in, humorously and not in much detail, the features of the moon's "face," in such a way that they would match up with the circle cut in the gelatin when the two were placed together. Opaque marks on glass may be made easily with a black china marking pencil. If you have not an opal glass handy for such a diffusing background, you can use a plain transparent sheet, backing it up with a sheet of tracing paper or cloth for diffusion.

A palm tree silhouette was cut from the black paper which comes wrapped around photographic printing paper. The various components of this title were held together by placing a sheet of clear glass in front, and the entire assembly was attached to the titling easel by means of rubber bands.

For illumination, a single flood type bulb, in a reflector, was placed about one foot behind the title, which was nine by twelve inches in size. This gave a uniformly illuminated background of a deep, luminous blue, produced by the diffused lighting shining *through* the gelatin. The color was bright and undiluted, and the effect was just what was wanted. A stop of $f/2.8$ was used, with normal camera speed.

The text of the title was double exposed over the background described and seemed to "write itself" across. This is a very striking effect and not difficult to do. It is another example of what may be accomplished by the rear illumination method. What is needed for double exposure is a perfectly opaque background, with cut out letters which will stand out sharply. After some experimentation with various materials, I found that one of the easiest to work was an ordinary sheet of unused typewriter carbon paper. The letters are cut out of the paper with a razor blade or sharp knife, and the whole is "tacked" to a sheet of diffusing glass (opal or ground glass) with a few touches of rubber cement. The effect really is that of a stencil, except that, where the centers of such letters as "O," "B," "P" have no connection to hold them in place, they are simply pasted to the glass in their proper places with rubber cement.

This cut out "stencil title" is set up in place, backed with a white diffusing medium and illuminated from the rear, as already described. To give the effect of the letters appearing to "write themselves," one by one, simply cut two strips of cardboard to fit the lines of the title, as shown in the diagram on page 24. Hold these between the light and the back of the title, so that the letters are obscured. Then, with the camera running, gradually draw the cardboard away, moving from left to right. The title will appear sharply defined and sufficiently exposed (thanks to direct, rear illumination) to dominate any double exposed background. There is no reason why the letters could not be colored as well, if the maker desires. Simply back up the stencil title with transparent gelatin of the color you wish.

These are but a few of the title dodges one may employ. Truly, the miniature title stage will admit of many imaginative productions which, while they are conveniently small in the original, yet loom large and impressive on the movie screen.

Film in the nation's attic

[Continued from page 21]

a job of classifying and cataloging the reels properly and safeguarding them from accidents and damage from dust. The temperature and humidity of the Archives vaults are ideal for acetate as well as for nitrate films.

The individual movie maker concerned about the preservation of his reels in his own home need not worry about maintaining this exact temperature and humidity. The healthy temperature and humidity of the average home are entirely satisfactory. Films should be stored away from radiators and on a lower shelf in a closet, for the hotter, drier air rises toward the ceiling. You need not humidify your films unless storage near a radiator or steam riser has made them brittle.

The principal source of the films now in the Archives collection has been the government. Most government agencies make use of 35mm. movies to some degree, and negatives or master prints of their various productions are stored here. There have, however, been many private contributions to the Archives collection, and these are increasing rapidly. The law provides that the government may accept films as gifts from private individuals, provided these films are "illustrative of, or pertaining to, the history of the United States."

Lest the reader think at this point that the cinema records in the National Archives are dry, historical documents, of no interest whatever to the lay cine maker, it should be mentioned here that "history of the United States," in the Archives broad interpretation of it, is not as dull as it may sound. For it includes a record of personalities, science, invention, war, social and economic change, or, in short, many of the elements which have gone into making some of the greatest movies of all time.

Current films and films of fiction are also included in the collection. It was, for example, recently decided that such films as *The Singing Fool* (which, in 1928, ushered in the era of sound movies) was worthy of inclusion because of its importance to the United States film industry. Cinemas of the "historical romance" variety are included because, in spite of dramatic license which tends to make them inaccurate in spots, they are better illustrative of a period than anything now existing on film. It is often a difficult job for Archives officials to determine, under their broad interpretation of the word, what is "historical" and what is not.

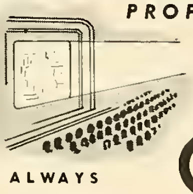
There are numerous 16mm. films in the Archives collection, many of which have been received as contributions from individual filmers.

On the technical side of managing the film collection, there are care and precision which would gladden the heart of the most painstaking movie maker.

When a film is first received for consideration, it is carefully dusted. In a vacuum bin, the dust is removed by a compressed air gun which blows cleansed air through the film at a pressure of 100 pounds to the square inch. After dusting, the film is further cleaned in a chemical bath, the main ingredient of which is carbon tetrachloride. The bath removes dirt and oil and, because it evaporates rapidly, does this without damage to the film. Following this, repairs are made. Breaks are spliced, scratches are doctored up, perforations caused by wayward sprockets are ironed out, and the film is prepared for projection. It is then projected before a committee which decides whether or not the film is worthy of inclusion in the Archives collection.

Once passed, no film is ever "buried" in the vaults. One of the desirable features of the collection is the ready accessibility of any part of it. Any citizen with legitimate excuse may view the Archives films. The theatre and projection room provided for this purpose are as up to date as the most recent Broadway show place, probably more so. The theatre is an acoustical triumph. Both 16 and 35mm. films, silent or sound, can be projected. There is as yet no provision for 8mm. film.

As might be expected, many film problems have presented themselves at the Archives for solution, and its research staff has ample work. For example, one of the most serious problems encountered with more antique 35mm. film is that of emulsion stains. Like the yellowed prints in the family album, many of the early films which come into the Archives have been improperly fixed, or have stains which are the result of im-



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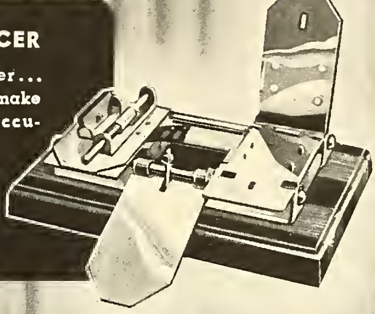

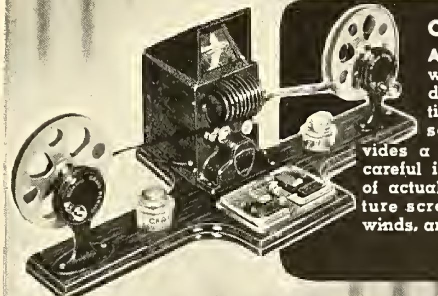

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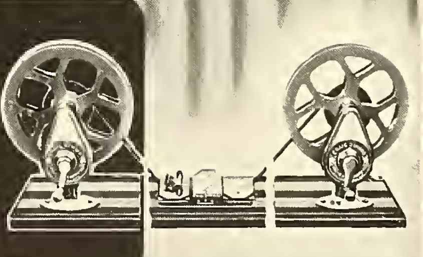

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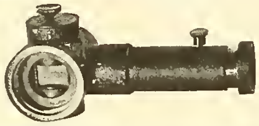

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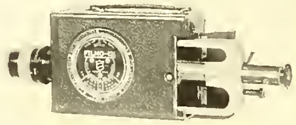

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proper storage. Because of the age of many of the films (gelatin becomes more soluble with age), it is not always possible to bleach these stains out chemically. To overcome this, the Archives devised a process by which these discolored films could be reprinted, using filtered light. By printing through light which has previously passed through a filter of the same color as, or of a color complementary to, that of the stain (depending upon whether the image or gelatin itself is stained), the discoloration can be eliminated in the print thus made.

The film section of the National Archives is a cinematic achievement. It represents the first attempt in this country to bring the nation's audible and visible records together under one roof and to preserve them for posterity. While it is still only five years old, its present capacity is rapidly becoming filled, and plans have been discussed for an extension of present storage facilities. Films covering subjects from building the Panama Canal to the habits of the Mississippi boll weevil are to be found in its vaults. The separate filing of a negative, a master print (from which duplicate negatives can be made) and a projection print insure any one film against loss.

Talking about "permanency" in the Archives film laboratory gives one a new insight into the meaning of the word. With the growth and improvement of movie technique, all films, from an amateur's record of the East Podunk flood to a newsreel sequence of a president's inaugural, are history in the making—not dull, lifeless history, but a vivid, moving record which can be called to life at the touch of a button.

Preserving this history for "all time" is not a task to be taken lightly. From the movie maker's standpoint, it is a thing worthy of achievement and the ultimate recognition of his craft.

Title rhetoric

[Continued from page 13]

reference to what is coming . . . *but in five long years she had changed her mode of life and thought.*

That is a kind of mental lap dissolve. Positively never should a narrative title fail to end on a note of suspense. Do not write: *You will now see the employees come out at noon,* since you are going to see it anyhow; but simply, *When the noon whistle blows. . . .*

By the very nature of the subject, narrative or informative titles are frequent in educational, industrial, advertising and propaganda films, but very few and far between in photoplays, where they serve principally to cover time lapses. On the other hand, the spoken or emotional title, which is vital to the dramatic story, is quite rare in educationals.

The purpose of the spoken title is not to convey information, but to create *feeling,* to build up emotional intensity. Factually, it would be possible to insert a narrative title saying, *He told her he would wait for her at midnight,* but, dramatically, a spoken title is far more intense, *"I'll be waiting for you, at midnight."* The spoken title has to be cut in at the exact point where the words would be spoken, preferably in a closeup and while the lips are moving. A spoken title may no more be "out of sync" than a line of dialog in a talkie.

Because the spoken title is emotional, intense, it must be kept very brief. No involved explanation is permitted. It will never do to put in the mouth of a person an argument of any kind, such as *I was not able to come in time, first because . . . secondly because . . .,"* although in talkie comedy (of the Gracie Allen or Billie Burke scatterbrain type) this may constitute amusing chatter, solely because of the tone of the voice and provided that the statements are trivial and in no way affect the story. Whatever may be the multiple motives, they must be condensed into a simple statement for the purposes of a spoken title, ten words being about the limit.

The practice of title writing sums itself up as follows: (1) introductory and credit titles; (2) a linking title at the head of each sequence when that sequence jumps away unexplainedly from the previous one; (3) a specific title to state elapsed time, when this is essential to the understanding of the story; (4) "planted" explanations covering important facts that are not shown on the screen; (5) spoken titles when a future engagement is made, or when an emotional revelation or characterization is necessary.

It is, of course, possible to produce a silent film without titles, just as it is possible to write a whole book without using the letter "s" or any other—a silly, futile performance. The wise producer will make use of all available resources, with the sole end in view of telling his story to the best advantage. Acrobatic self torture is no part of the problem of expression.

A record list for film scores

[Continued from page 15]

Jesters—Overture	Ganne
William Tell—Overture	Rossini

4. Religious

Adeste Fidelis	
Deep River	Burleigh
Funeral March	Chopin
Stabat Mater	Rossini
Parsifal—Prelude and Good Friday Spell	Wagner
Rosary	Nevin
Messiah-Hallelujah Chorus	Handel
Masses	Palestrina

Cavalleria Rusticana—Intermezzo	Mascagni
Festival Te Deum	Buck

5. Majestic—grand marches

Aida—Grand March	Verdi
Pomp and Circumstance No. 1	Elgar
All Glory Laud and Honour	Bach
Siegfried's Funeral March	Wagner
Marche Slave	Tschaikowsky
Polonaise Militaire in A Major	Chopin

6. Wild—tempestuous

Overture 1812	Tschaikowsky
Ivan the Terrible—Storm Music	Rimsky-Korsakow
William Tell—Overture	Rossini
Die Walkuere—Ride of the Valkyries	Wagner
Anacreon—Overture (Part 2)	Cherubini
Pique Dame—Overture (Part 2)	Suppe
Sorcerer's Apprentice	Dukas
Rienzi—Overture	Wagner
Flying Dutchman—Overture	Wagner
Ritual Fire Dance	De Falla

7. Weird—mysterious

Isle of the Dead	Rachmaninoff
Sorcerer's Apprentice	Dukas
Nutcracker Suite—Danse Chinoise	Tschaikowsky
Nutcracker Suite—Dance Arabe	Tschaikowsky
Die Walkuere—Fire Music	Wagner
Peer Gynt Suite No. 1 (In the Hall of the Mountain King)	Grieg
Night on Bare Mountain	Moussorgsky
Funeral March of a Marionette	Gounod
Flying Dutchman—Overture	Wagner
Danse Macabre	Saint-Saens
Cathedral Engloutie	Debussy
Ritual Dance of Fire	De Falla
Swan of Tuonela	Sibelius

8. Sad

Andante Cantabile	Tschaikowsky
Kol Nidre	
La Golondrina	Serradell
Humoresque	Dvorak
Martha—Last Rose of Summer	Flotow
Last Spring	Grieg
Peer Gynt Suit No. 1 (Ase's Death)	Grieg
Valse Triste	Sibelius
1812 Overture (Part 1)	Tschaikowsky
Khowantchina	Moussorgsky

9. Miscellaneous background

Blue Danube Waltz	Strauss

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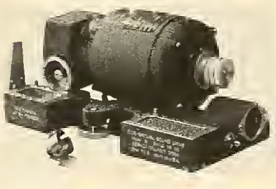

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Danse Slave	Chabrier
Fledermaus—Overture	Strauss
Glow Worm	Lincke
In a Chinese Temple Garden	Ketelby
In a Persian Market	Ketelby
In a Monastery Garden	Ketelby
Caucasian Sketches	Ippolitow-Iwanow
Lady of the Lake	Folk dance
Lyric Suite	Grieg
Minuet	Boccherini
Neapolitan Nights	Zamecnik
Nutcracker Suite (Valse des Fleurs)	Tschaikowsky
Day in Venice—Suite	Nevin
Citronen—Waltz	Strauss
Emperor—Waltz	Strauss
Roses from the South—Waltz	Strauss
Sleeping Beauty—Waltz	Tschaikowsky
Loin du Bal	Gillett

10. Military marches

Entry of the Gladiators
Blaze Away
Hiawatha
Thunderer
Stars and Stripes Forever
Under the Double Eagle
Lights Out
Madelon
Anchors Aweigh
American Patrol
El Capitan
King Cotton
On the Mall
Sabre and Spurs
Sambre et Meuse
U. S. Field Artillery
Semper Fidelis
Washington Post
Second Connecticut

No attempt has been made to include sound effect records, as several excellent catalogs are available from various manufacturers. Highly specialized classifications, such as typical music of various nations, have been omitted, as they are fairly well covered by current record catalogs. In many cases, the selections given can be found in more than one maker's listing; all can be found in at least one.

Often, records may be secured of a selection, played by an orchestra, by piano alone, by organ or by other musical groups. In general, orchestral and organ compositions are most suitable for picture accompaniment. Many of the records listed will be found suitable for more than one movie theme, according to the part of the selection to be used.

Why we need shadows

[Continued from page 14]

that we took our statue out of doors at dawn and that we stood facing it with the rising sun behind us. We should find that the straight illumination from the sun falling on the statue would produce an effect like the flat front light falling on the statue indoors. No relief, no shadows would be visible. As the day continues, the sun moves higher in the sky and more to the side. More and more, shadows make their appearance, and the statue will appear more natural.

As the day advances, there comes a time, however, when the lighting becomes less pleasing. At noon, when the sun is directly at one side and high in the sky, the light would all come from one side and the top. The result is that one side of the statue is in shadow and the other is fully lighted. While, for certain special purposes, this might be satisfactory, the chances are that it would not give a pleasing rendition of the subject on film.

When the sun reaches a point so that it shines from behind the statue, a condition known as back lighting would prevail. While it would be most attractive with certain types of subjects, it would not be well suited to the statue. Back lighting, in this case, would simply give a silhouette, and there would be little idea of relief or depth within the area of the figure. However, it would cause the statue to stand out from the background under most circumstances. Light coming from the rear of a subject is most advantageous when the subject has an indefinite outline. A classic example of this nature is the blonde girl whose hair will take on the appearance of a halo when lighted from the rear.

Examination of any portrait painting or photograph will show that the position of the main light source is clearly shown by the direction and length of the shadows. Painters must study the effect of lighting just as much as the photographer.

In most texts on lighting portraits, reference is made to the "forty five degree" front lighting. This simply means arranging the lamps so that the main light sources are placed in a position forty five degrees to the right and left of the subject. In other words, lines drawn between sitter and camera and those between sitter and lights would form forty five degree angles. One of the lights would be stronger than the other or, if they are of equal strength, one would be placed nearer to the subject than the other. This prevents flatness in lighting and produces the desired shadows on the less strongly illuminated side. Of course, the skilled cine worker would add other lights to make the picture more attractive. A touch of back light, perhaps, to point up the hair, some side lighting to give a highlight on the cheek and so on, with many variations, depending on the subject and the scene.

Too often, the approach to photographic lighting is on the basis of the minimum amount of light needed to get a reasonably satisfactory exposure. The aim seems to be to have no relatively dark areas in the scene, and little attention is paid to pleasing or attractive results. While this may have, in the past, been dictated somewhat by the lack of high speed films and inexpensive lighting units, there is no need for these limitations today. Simple, inexpensive lighting units, low priced, efficient flood bulbs designed especially for amateur work and an excellent range of fast films make interior movie making a relatively simple matter.

There are plenty of lighting diagrams available to the movie maker, which show how lamps may be placed for almost any sort of shot. However, blindly following these charts and pictures will do little to teach one how to proceed without them. In order to build knowledge and experience to enable one to go forward without explicit instructions, one must learn the fundamental principles briefly outlined herein. Then it is easy to proceed with the mechanical instructions, and soon one may form his own idea of procedure for cases which are not explained in the texts.

Multiple prints at home

[Continued from page 28]

they had been in the projector, except that the aperture had been narrowed, with two soldered on strips of metal, to an eighth inch slot. The sprocket wheel was mounted below these plates; above them were placed the spindles that hold the reels for negative and unexposed positive.

Behind the plates are the two takeup spindles. The shafts of the sprocket and takeup spindles project through holes in the box, so that gear wheels, pulleys and takeup belts, together with the electric motor, are all installed outside where they are accessible for inspection and lubrication.

The motor was taken from an electric fan costing a dollar and a quarter. Being of the A.C. induction type, it runs with the unvarying speed that is so important in printing if "light bumps," due to uneven exposure, are to be avoided. The hub of the fan (with the blades removed) was grooved with a file to form a small pulley. The fly wheel of the sprocket gearing was also grooved. A belt, consisting of a loop of fishing line, connects the fly wheel to the motor. The machine is driven at a speed of about eight frames a second.

The inside of the now completed printer was painted black to absorb light that might otherwise cause fogging.

An outside light source (an ordinary forty watt bulb) is placed so that its rays enter the hole in the printer box and fall on the slot of the aperture plate. To allow for variations in negative density, the power of the light can be adjusted by altering the distance between lamp and film. To determine proper light intensities, short test printings, of a few frames each, are made with the lamp at

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various measured distances. With practice, one learns to judge negative densities without the formality of testing. To aid myself in these judgments, I keep a collection of short, carefully labeled negative strips, ranging from very thin to very dense. Comparing new negatives with these samples guides me well in setting the lamp.

The exact dimensions of my particular printer are not important, for anybody building such a machine would, of course, be required to alter the details to suit whatever materials were available to him. However, certain points apply to any homemade continuous printer.

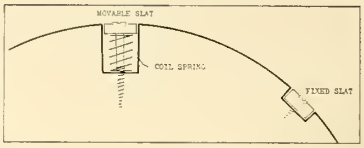
To assure sharp prints, it is important that the negative and positive films be pressed in firm contact at the point of exposure. It may be necessary to pad the pressure and aperture plates by cementing in pieces of chamois, felt or well polished metal. LePages household cement is strong enough for this purpose. Too much padding should be avoided, for excessive pressure may cause film scratches.

It is best to place the sprocket wheel as close as possible to the aperture. Otherwise, out of frame prints may result because of the slightly unequal length of the two films (negatives shrink somewhat in developing).

Beware of an imperfect sprocket, especially one with a bent tooth, as it is likely to cause a "wobbly" print.

I have recently completed a second and more elaborate printer. It differs from the first mainly in that the lamp, rather than the mechanism, is enclosed. The lamp is mounted in a light tight compartment at a fixed distance from the aperture, and intensity is controlled by a rheostat. This printer has, as its distinguishing feature, an auxiliary gate through which the positive alone passes, while a second lamp and rheostat permit a progressively intense fogging of the film, as a means of producing fade effects.

However, a printing machine need not be complicated to turn out good prints. Even such seemingly necessary parts as the takeup spindles can be eliminated, for it is by no means unsatisfactory to allow the films to fall directly from the printer into two good sized boxes lined with soft cloth.



Detail of drying drum—slat has a spring to allow for film shrinkage

In my earlier attempts at movie processing, I was far too intent upon perfecting my developing and printing technique to worry about how my films were dried. I generally draped wet films in loops from a row of coat hangers. Such a crude system is awkward for long films, and, worse yet, I soon found that this was an efficient method of collecting dust particles. My next job, then, was to find some means of drying films quickly and in a dust free atmosphere.

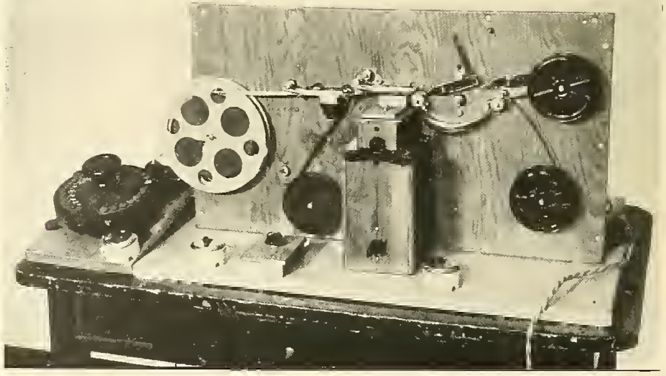
My drying machine consists primarily of a drum big enough to hold comfortably 100 feet of film. The drum has two, twenty inch circular ends of half inch plywood. These ends are notched to support eight, twenty inch lengthwise slats. Two of the slats, opposite each other, are held in place by springs, which allow them to slide inward under the pressure of shrinking film (see the drawing on this page). Without such allowance for shrinkage, films, in drying, might break or become badly distorted.

The drum revolves on a shaft cut from a length of three eights inch solid curtain rod. Bearings for the shaft are extremely simple—holes bored in two upright pieces of hard wood. Also mounted on the shaft is an eight inch wooden pulley, belted with fish line to a small motor, also taken from an electric fan. The drum spins at about 200 r.p.m., fast enough to throw off drops of water that may gather on the surface of the film.

This whole is enclosed in a large, wood reenforced, wallboard box. The front side swings up to permit winding

In latest printer made by author, enclosed lamp is rheostat controlled

Grant Evans



on or removing the film. Through a small opening at the back, an electric hair dryer forces a blast of warm air. A wooden frame, covered with a silk cloth, surrounds the hair dryer, so that air is filtered before it comes in contact with film.

The negative positive technique opens up for the amateur a new field of "special effects." Superimposed titles, lap dissolves and elaborate wipe transitions are a few of the tricks of the printing machine's repertory. Such stunts are a bit too intricate for brief explanation, but numerous readily available books on professional methods give detailed information on these matters.

It is quite possible to produce black and white copies of Kodachrome films in the home laboratory. Negatives of excellent quality may be turned out by running a color reel, in contact with panchromatic stock, through the printer. A piece of yellow cellophane wrapped around the printing lamp will contribute a striking color filter effect.

Incidentally, enlarging "stills" from 16mm. negatives is a "cinch." Any projector having a stop motion feature can be threaded with negative and may be used as an enlarger. I simply focus a small image on the dark room wall, tack a sheet of printing paper on the spot and fire away.

Amateur clubs

[Continued from page 20]

Gunnell, ACL. In interesting contrast were the presentation of *Architecture and Fine Arts* and *John Doe, Citizen*, collegiate and civic studies by Frances Christeson, ACL, and Harry Merrick, ACL, from the League's Club Library.

Des Moines listens Editing and titling were subjects of discussion and demonstration by George W. Cushman, at a late meeting of the Y.M.C.A. Movie and Camera Club of Des Moines, ACL, in Iowa. The club is contemplating the provision of a salon of outstanding motion pictures, to be presented under its sponsorship at the Iowa State Fair for 1940.

For Passaic A contest for unedited footage of the New York World's Fair and screenings of members' films for critical analysis have been features of recent programs staged by the Passaic Y.M.C.A. Cinema Club, in New Jersey. In the contest, Carl Brubaker won a roll of Kodachrome, offered as a prize by Arthur G. Poor and awarded by the judges, Amos Prescott, R. H. Trub and William Hunter. Werner Von Bergen and K. Rohledor took second and third places, respectively. Among the members' films screened were *Jungle Jim*, by Louis McMahon and John Maluda; *Razing the Sixth Avenue "L"*,

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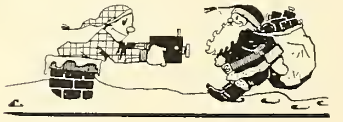
by Francis Griffith; and untitled short subjects by Walter Sargent and Mr. Prescott.

Philadelphia studies The Philadelphia Cinema Club continued with clinical screenings of members' films at a late meeting held in the Hotel Adelphia. W. W. Chambers led off the program with the presentation of his two reel, 16mm. monochrome study, *The Delaware Canal and Vicinity*, and of *New Hope, Pa.*, a single reel of 16mm. color. W. E. Chambers followed with a screening of four reels of 8mm. color, on the New York World's Fair, and concluded the program with an informal discussion of the legal aspects of photography.

Bristol's fourth Entering its fourth year of activity with twenty two members in good standing, the Bristol Cinema Club, ACL, in Connecticut, already is laying plans for its annual filming contest and for a membership drive. Award winners in the club's last contest include Gordon Page, with *Bird House Blues*, and Haddon Anderson, with *Christmas 1938*. Officers for the current club year are Earle Sparks, ACL, president, and Allen W. Case, ACL, secretary treasurer. Members of the Bristol group were recent guests of the neighboring Torrington Cinema Club, at its gala screening of films by Ralph E. Gray, ACL.

Chicago chooses New officers for the current club season have been announced by the Chicago Cinema Club, ACL, as follows: E. J. Hammae, president; John F. Mollan, ACL, vicepresident; Sherman Arpp, ACL, treasurer; Lilly C. Thye, secretary. Serving with them on the board of directors are H. W. Clark, Edward Bezazian, Joseph Stout and A. G. Diderickson. Members' films screened at late meetings include *South American Adventure*, by Miss Thye; *Our Discovery of South America*, by Mrs. Willa Doubson, ACL; *Pacific Northwest*, *New York World's Fair* and *American Legion Parade*, by Art Josephson.

Seen in Halifax *Royal Visit—Halifax 1939*, a 1939 Ten Best award winning film by T. J. Courtney, ACL, was one of the highlights of a recent program of members' films screened by the Halifax Cinema Club, ACL, in Nova Scotia. *Seen in Sweden*, a compilation of views taken in that country, was presented by K. V. Hicks, American Consul General now stationed in Halifax. Other members of the club presenting new work were Major Reynolds, Carl Edwards, ACL, Cecil Landry, ACL, George T. Elliott and E. S. Freeman, ACL. Edward A. Bollinger, producer of the lovely *Peggy's Cove* (an earlier Ten Best winner) and long an admirer of Nova Scotia, has established himself in the photographic business in Halifax and is a recent new member of the club.



Contest in Bridgeport Members of the Monogram Movie Club, ACL, a service group in the Bridgeport, Conn., plant of the General Electric Company, met recently in competition. The first award went to Richard F. Shea, for *New York World's Fair*, and other place winners, in order, were *Pictures in 1939*, by D. W. Gustaveson; *Manhattania*, by William K. Skolfield; *Top of New England*, by Mr. Shea; *The Circus Comes to Town*, by Arlow D. Lamb. Frederick G. Beach, ACL, Laurence S. Critchell, jr., ACL, and James W. Moore, ACL, of the League's consulting staff, were the judges.

St. Paul studies Fresh from their triumphs with *Barbara Steps Out*, their school police safety film now being widely booked, members of the St. Paul Amateur Movie Makers' Club have listened recently to William Yale, staff photographer for the Great Northern Railway. Mr. Yale demonstrated for the club the operation of his complete 16mm. laboratory and discussed with them many fundamental problems of good filming. The meeting was held in the American Legion club rooms, in the Great Northern Building.

Study color Members of the Amateur Motion Picture Club of St. Louis, ACL, heard recently from Charles Trefts, local commercial photographer, in a thoroughgoing discussion and demonstration of interior color photography. Besides arranging several fundamental lighting setups, Mr. Trefts discussed the use of photocell meters, the effect of variations in the lighting circuit and other fine points. The St. Louis group has initiated plans for an ambitious club produced film for winter shooting.

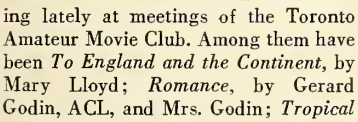
Lights for Los Angeles Members of the Los Angeles Cinema Club, meeting in the Academy Review Theatre, heard recently from Jack Powell, internationally known photographer and author, on the problems of interior portrait lighting. Mr. Powell demonstrated his points, on the spot, with differing setups for blondes and brunettes, high and low key lighting. Donald Gledhill, secretary of the Southern California Film Society, outlined to the cinema club the program of documentary films which is being presented during the winter by the Film Society and screened one of them at the meeting on 16mm. stock. Members of the Los Angeles Cinema Club had been officially notified by their directors that California's proposed "Ham & Egg" warrants would not be accepted in payment of club dues.

Boston sees color At a late meeting of the Boston Cinamateur Club, in Massachusetts, secretary Fannie Tinkham presented her 8mm. Kodachrome studies of autumn foliage along the Maine coast to Bar Harbor and views from Mt. Cadillac on Mt. Desert Island. Mrs. Grace Desrosiers rounded out the program with a screening of child studies in color.

Take television Members of the Cinemen Club of North Essex, N. J., experimented recently with the photography of television directly from the televisor screen, on a program sponsored by Marshall Wilder, television engineer of Short Hills, N. J. But lately returned from work in this field in Hollywood, Mr. Wilder outlined for the club the technical problems of audio pictorial broadcasting. The experimental pictures were filmed by Walter Boerner, on 8mm. monochrome stock.

Minneapolis mops up A varied program, ranging from a gadget exhibition, through members' films to a sound recording and demonstration, marked a late meeting of the Minneapolis Cine Club, held in the Covered Wagon restaurant under the leadership of Jerry Peterson. Featured among the members' footage were films by Russ Duncan, Dr. Leonard J. Martin, ACL, and Howard Field, with Rome A. Riebeth presenting test reels exposed on the latest supersensitive emulsions released by Agfa and the Kodak Company.

For Toronto An unusual number of outstanding films by members have been offered for screening lately at meetings of the Toronto Amateur Movie Club. Among them have been *To England and the Continent*, by Mary Lloyd; *Romance*, by Gerard Godin, ACL, and Mrs. Godin; *Tropical Oil Company, Colombia*, by A. E. Burns; *Vacationing in Florida*, by W. E. Blackhall, ACL; *How Animated Movies are Made* and *Salesmen's Serenade*, by J. R. Beale, jr., ACL; *The Island of Nantucket*, by Dr. D. Jordan; *Nova Scotia*, by G. S. Pettit; *Niagara*, by Lloyd Acheson; *World of Tomorrow*, by J. E. Moreau; *Amateur Stuff*, by F. Hasslett.



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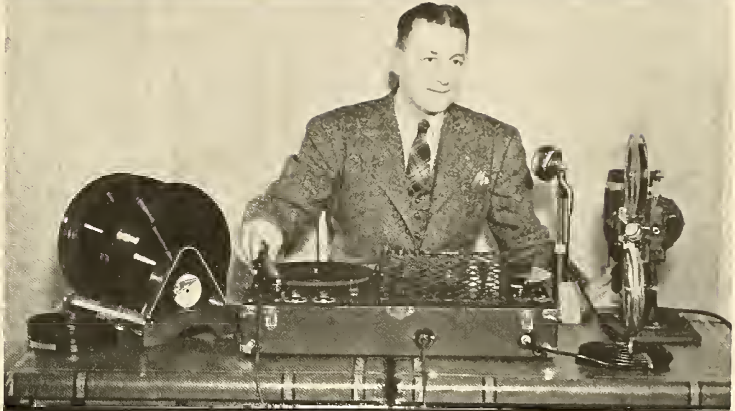

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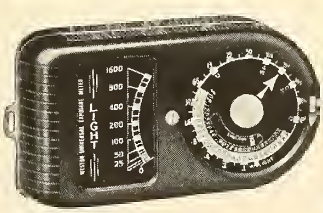

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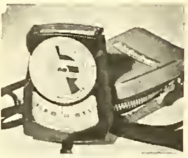

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Snowy film ways

[Continued from page 18]

If the opportunity offers, you should include significant near shots and closeups of the young skaters lacing or unlacing their skates at the edge of the pond. A closeup of a skater breathing on numb fingers or vigorously rubbing his tingling ears will create atmosphere.

When you have shot enough hockey footage, don't end your sequence by showing the time worn deciding goal or the end of the game. Instead, by a little preliminary arrangement, have the puck shot into the air over the bank of the rink. Follow quickly with a closeup of fresh snow and, from outside the scene, drop the puck into the scene while the camera is running. Without changing the camera position, have a pair of feet trudge into the scene and a hand dig out the lost puck. Follow with a medium shot of a youngster, with his toboggan and several companions, as he throws the puck back on the pond.

The camera now follows the sliders as they toil through the snow. A shot from the ground level, as the prow of the toboggan bunts through a snowdrift, and another shot from behind, of the glistening ridges of the toboggan trail, should come next. Follow this with a long shot of the slope of a hill, where climbing and sliding youngsters are having the time of their lives. When you have exposed a foot or so of this scene, your little party which passed the rink should plod into the foreground from behind the camera and continue toward the hill.

Show the loaded toboggan at the brink of the hill, the push off and the slide downward. Then move to the foot of the hill and film a spill as the toboggan bursts through a big drift. Now for closeups of snow covered faces and struggling, half buried bodies.

Next, show a boy plodding homeward through the fresh snow, with his sled and dog. A shot from behind shows him trudging out of the frame, leaving a well defined trail. When he has disappeared, a pair of flashing skis crosses his trail at right angles, followed by another, then another. A medium shot shows the skiers coming down the trail toward the camera. Next, from behind, we see them disappear around a curve in the trail. Now comes a shot looking down a steep slope. Our three skiers enter from behind the camera and start the slide. An angle shot from snow level, looking up the hill against the sky, shows them "whooshing" past.

A skiing sequence is easy to edit, as scenes taken in widely separated locations may be brought together, especially if the same actors appear in all shots, while the progress down the trail furnishes a natural continuity.

Try to show a variety of techniques; snow plowing, Christianas, telemarks, gelandesprungs and jump turns should all have their places. The combination of slow motion and low camera angles will show the rhythm of the expert skier in sharp relief.

Recently, I saw a theatrical film of skiing, which ended very effectively at the height of the action. The various types of technique had been covered, and the final action shot was made at a low angle and in slow motion, as the skier approached a rail fence, dug his poles into the snow and swung his skis up in a perfect gelandesprung to clear the obstacle. The shot that followed was a closeup of fresh snow on a steep slope. There was strong side lighting, and the snow texture showed clearly. Then, at the top of the frame, the pair of skis landed, presumably at the conclusion of the leap over the fence, and passed out of the picture. The disturbed snow at the top of the frame formed six or seven little snowballs, which rolled downward as the fade out brought "The End" title.

Practical films

[Continued from page 22]

whom are shown making plans for the Recreation Commission's camp at Croton Point and the foster home method of child care. Mrs. Mitchell, executive director of the Association, reports that bookings for the film have been scheduled as far in advance as April.

Learning By Doing

Following the success of *Hand and Mind*, which was exhibited all summer at the Science and Education Building of the New York World's Fair, the Cinema Work Project of the Fieldston School, under the direction of Charles Cook, ACL, is preparing another film on aspects of progressive education. Where *Hand and Mind* depicted "learning by doing" on the elementary level, this second film, featuring the Midtown Ethical Culture School, will show how the school makes use of its geographic position and facilities to extend the child's experience and develop his powers.

Railroad Reels

Filming in cooperation with the Chicago, Milwaukee, St. Paul and Pacific Railroad, Paul Thompson, ACL, of Yakima, Wash., has made a 300 foot, 16mm. Kodachrome picture showing the excursion of 1200 youngsters to the railroad sports area on the summit of Cascade Mountains. The various activities provided by the railroad—hiking, dancing, mountain climbing—are depicted, and the film ends as the train enters a tunnel on the way home. It is being used, Mr. Thompson reports, by the railroad company and the Parent Teachers Association in and about Seattle. Mr. Thompson has also been responsible, recently,

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Industry Rides the Highways is the title of a 400 foot, 16mm. monochrome sound film made for the Arrow Carrier Corporation by Willard Pictures, of New York City. This record points out the advantages of highway transportation of freight and goes behind the scenes to show the care and detail of the trucking business. The film was photographed by Russell Bushnell and narrated by John Martin.

The clinic

[Continued from page 25]

Since that time, interest in the home development of titles has increased, and Mr. Benditzky has kindly supplied dimensions and construction details for the drum, which holds fifteen feet of 16mm. film.

Half round moldings are used for the strips connecting the two circular ends of the drum, and the other parts are made of ordinary whitewood. A highly important feature of the construction is the final application of three coats of acid proof paint, which serves to prevent chemicals from penetrating the wood. An ordinary eight by ten inch photographic developing tray serves for developer, rinse, fixer and wash, successively. The diagrams on page 25 make the method of construction clear.

Lecture aid Movie makers presenting their films with a lecture personally delivered may meet an awkward problem because the normal position for a lecturer is on a rostrum facing the audience, which means that the screen will be at one side and behind him. Under these circumstances, it is rather difficult to follow the lecture notes and to turn occasionally to follow the course of the picture. Mrs. B. Palmer Lewis, ACL, solved the problem neatly by placing a small mirror on the table in front of her, at an angle so that it would reflect the picture on the screen. With this aid, she can glance from her notes to the mirror and synchronize the talk with the picture perfectly.

Frost crystals In *Dressing up old ones*, in the October, 1939, Movie Makers, Arthur Wolff, ACL, told how to make artificial frost crystals on a window pane for title effects. Epsom salts and beer are the ingredients of the solution, which dries rapidly on the glass, to produce a frost coating. The proportions given in the article will provide a thin layer of crystals, but, to obtain the large crystal

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flake formations, it is necessary to saturate the beer with Epsom salts. In a quantity of beer sufficient to cover the area desired, simply add Epsom salts until no more can be dissolved. Then spread the solution on the glass, and, in a few seconds, the window pane will be covered with a beautiful crystal formation—better than nature is likely to produce in the course of many winters. Wondering if the beer was a rather fancy substitute for plain water, we tried the idea, using water in place of the beer. It won't work. Apparently some mysterious quality of that beverage is indispensable!

News of the industry

[Continued from page 29]

altered from a twelve inch spot to a ten foot circle at a distance of ten feet. Manufacturers are Motion Picture Screen & Accessories Company, 351 West 52nd Street, New York.

Sport Parade Sport enthusiasts can relive the principal events of 1939 by projecting the exciting film, *Sport Parade of the Year*, a new subject just released by Castle Films, Inc., 30 Rockefeller Plaza, New York. Available in 8mm., 16mm. silent or sound, this record of sport history is distributed at the regular Castle prices. Some of its outstanding features are the Harvard Yale varsity classic, N. Y. Yankees in the pennant winning game, U. S. versus British polo teams in the International Series, exciting races at the Kentucky Derby, Henry Picard winning the golf championship, John Cobb of Britain driving 353 miles an hour, All American football team and other outstanding highlights.

Trial titles gratis During the next few months, it is announced that special, trial title making outfits will be sent, free, to Movie Makers readers to provide an opportunity for first hand demonstration of the Stein "A to Z" Titling Outfit. It is stated that this trial outfit contains enough material to make a number of home movie titles. Write to Jacob Stein, 175 Fifth Avenue, New York.

DeJur Range Finder A new, accurate and well made instrument, with attractive chrome satin finish, now joins the ranks of range finders, those handy accessories which permit accurate focusing to the subject. This item, made by the DeJur-Amsco Corporation, Shelton, Conn., has many commendable features. It operates on the split field principle, has a large, easily read index and is particularly accurate for closeup work, both for "stills" and movies.

Midget flash Claimed as the most powerful flash bulb for its size yet developed, the new, wire filled, Mazda Photoflash lamp No. 5 gives nearly a million lumens at the peak of its flash. In spite of this amazing performance, the new bulb is unusually small, so that a couple of dozen of them can be carried in the pocket of an ordinary coat. The base of the new lamp is of the bayonet type, so that it may be removed from the socket or replaced very quickly. The bulb is protected inside and outside with a lacquer safety jacket. The outer jacket is tinted lightly with a yellow dye, which serves to identify the bulb and assures the presence of this protection. The tremendous actinic power of the new flash bulb, together with its conveniently small size, will do much to make flashlight photography even more popular than before. Full information may be obtained from photographic dealers or from the General Electric Company, Nela Park, Cleveland, Ohio.

Institute catalog A large, illustrated and well printed book of thirty six pages, recently issued by the New York Institute of Photography, 10 West 33rd Street, New York, describes in detail the various courses offered by this well known institution. It covers personal attendance and home study training curricula.

Hoffberg offers Two 16mm. sound subjects which are eminently seasonal but which are just as appropriate, in their subject matter and interest, for year round showing, are currently offered by J. H. Hoffberg Company, Inc., 729 Seventh Ave-

Two depth of field tables for your technical note book or card file

DEPTH OF FIELD TABLE FOR USE WITH THE f.4.5 1½ INCH LENS

Distance Focused Upon	*f*.4.5				*f*.5.6				*f*.8				*f*.11				*f*.16				*f*.22			
	From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	83		Inf.		67		Inf.		47		Inf.		34		Inf.		23		Inf.		17		Inf.	
50 ft.	31		126		29		197		24		Inf.		20		Inf.		16		Inf.		13		Inf.	
25 "	19		36		18		40		16		54		14		94		12		Inf.		10		Inf.	
15 "	12	8	18	4	12	3	19	4	11	5	22		10	5	26	10	9	2	42		8		127	
12 "	10	6	14	1	10	2	14	7	9	7	16	2	8	10	18	6	7	11	24	7	7		40	10
10 "	8	11	11	4	8	8	11	9	8	3	12	8	7	9	14	2	7		17	6	6	4	24	4
8 "	7	4	8	10	7	2	9	1	6	10	9	8	6	6	10	5	6		12	2	5	5	15	2
6 "	5	7	6	6	5	6	6	7	5	4	6	10	5	2	7	3	4	9	8	11	4	5	9	3

DEPTH OF FIELD TABLE FOR USE WITH THE f.1.9 ½ INCH LENS

Distance Focused Upon	*f*.1.9				*f*.2.8				*f*.3.5				*f*.5.6				*f*.8				*f*.11				*f*.16			
	From		To		From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in
INF.	22	6	Inf.		15	3	Inf.		12	2	Inf.		7	7	Inf.		5	4	Inf.		3	11	Inf.		2	8	Inf.	
50 ft.	15	6	Inf.		11	8	Inf.		9	10	Inf.		6	7	Inf.		4	10	Inf.		3	7	Inf.		2	6	Inf.	
25 "	11	10	Inf.		9	6	Inf.		8	2	Inf.		5	10	Inf.		4	7	Inf.		3	4	Inf.		2	5	Inf.	
15 "	9		45		7	7	Inf.		6	9	Inf.		5	1	Inf.		4	2	Inf.		3	1	Inf.		2	3	Inf.	
10 "	6	11	18		6		29		5	6	56		4	4	Inf.		3	5	Inf.		2	10	Inf.		2	1	Inf.	
8 "	5	11	12	5	5	3	16	10	4	10	23	2	3	11	Inf.		3	2	Inf.		2	7	Inf.		2		Inf.	
6 "	4	9	8	2	4	4	9	11	4		11	10	3	4	28	6	2	10	Inf.		2	4	Inf.		1	10	Inf.	
4 "	3	5	4	10	3	2	5	5	3		5	11	2	7	8	5	2	3	15	11	1	11	Inf.		1	7	Inf.	
3 "	2	8	3	6	2	6	3	9	2	5	4		2	2	4	11	1	11	16		1	8	18	3	1	5	Inf.	
2 "	1	10	2	2	1	9	2	4	1	9	2	5	1	7	2	9	1	6	3	2	1	4	4	2	1	2	8	

nue, New York. The first of these is *Starlight Night*, a moving story of the origin of the noted hymn, *Silent Night, Holy Night*. The scene is laid in Switzerland and is well acted and photographed. One spectacular sequence shows an Alpine avalanche. The second subject is *En Saga*, a story of Lapland, with beautiful photography accompanied by the music of Sibelius.

Book for blowups A new and simplified treatise on enlarging still negatives has been prepared by Burke & James, Inc., 223 West Madison Street, Chicago, Ill. In addition to instruction on enlarging technique, the book illustrates and describes the Solar line of enlargers and accessories, made by this firm. The new booklet is available, without charge, on application.

Garrison musical The new film, *A Musical Message From Hollywood*, has recently been released in 16mm. sound by Garrison Films, Inc., 1600 Broadway, New York.

Photo Almanac The new edition of the 1940 Universal Photo Almanac & Market Guide has been recently issued by the Falk Publishing Company, Inc., 10 West 33rd Street, New York. This interesting photographic compendium contains many informative articles, formulas and hints for marketing.

Joint convention The Combined Photographic Industry Conventions and Trade Show for 1940 will be held at the Hotel Stevens in Chicago during the week commencing Monday, August 19, 1940. This convention will be sponsored both by the National Photographic Dealers Association and the Photographers Association of America. In addition, the National Photographic Exhibitors' Convention Bureau is extending its official support. Because of the united efforts of these organizations, which will result in an unusually complete display of photographic equipment and services, it is predicted that the show will have unprecedented attendance.

Geo. K. Culbertson Co.

Fidelitone Dual Turntable, single case unit for adding music to films

Charles Bass (left), prexy National Photographic Dealers Association, and Joseph Dombroff, past president

Novel subject *New Films for Old*, an informative film with a humorous angle, traces the progress of an old Keystone comedy from the nickelodeon to the 16mm. home screen. Produced by Contemporary Films of New York, this interesting subject, one reel, 16mm. sound on film, may be rented from Park Cine Laboratory, 120 West 41st Street, New York, N. Y.

Nikor washers Something distinctly novel in the line of print washers is now featured by Burleigh Brooks, Inc., 127 West 42nd Street, New York. This is the Nikor, which operates on a new and more efficient principle and is said to require but a fraction of the amount of water necessary to wash prints by the ordinary method. It is of stainless steel construction, folds flat when not in use and is available in two sizes. Further particulars may be had from Burleigh Brooks, Inc., 127 West 42nd Street, New York.

New 8mm. tele A new, low priced, moderate power telephoto lens for 8mm. cameras, in precision focusing mount, has been developed recently for use with Univex cine cameras. The new lens has a speed of *f*/1.9 and a focal length of one inch, providing a magnification of two times that given by the regular half inch lens normally used in 8mm. work.

Totalux A new light measuring device specifically designed for those photographic requirements which need an accurate control of exposure over a period of time, has been perfected by the General Electric Company, Schenectady, N. Y. This is the Totalux, which is capable of integrating a fluctuating

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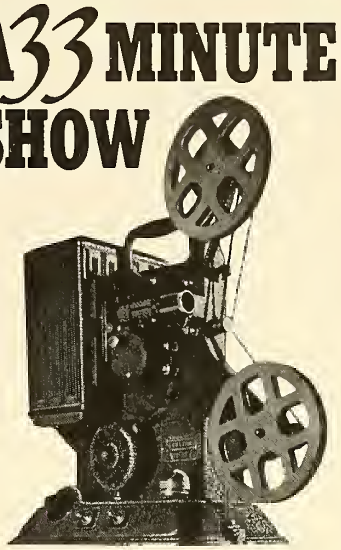

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Guntersville: Lewis M. Stone Visual Service, P. O. Box 114.
Montgomery: Klein & Son.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Alhambra Camera Shop, 127 W. Main St.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Bishop: Phillips Camera House, 336 N. Main St.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Grass Valley: Maurice Photographic & Camera Shop, 107 Mill St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd
Universal News Agency, 1655 N. Las Palmas.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Lane's Photographic Supplies, 167 N. La Brea Ave.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Vert Camera Store, 5351 Foothill Blvd.
Pasadena: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Pomona: Frashers, Inc., 151 E. Second St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
McCurry Photo Service, 731 Eye St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Colortone Productions Co., 681 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Jenkel-Davidson Optical Co., 366 Post St.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: J & A Camera Supply, 411 N. Main St.
Murane's, 323 N. Broadway .
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1131 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman. 528 E. Main St.
Vallejo: Corbin Photo Supply, 717 Marin St.

COLORADO

Colorado Springs: Photo-Craft Shop, 218½ E. Pikes Peak Ave.
Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Yale Camera Exchange, 1528 Stout St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Franks Photo Service, 943 E. Main St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Reid & Todd, Inc., 1054 Main St.
Miller Ross, 909 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store. Inc., 221 Main St.
Sturdevant's Photo Shop, 278 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Alderman Drug Co., 759 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley. Inc., 816 Chapel St.
Kaye's Kamera Shop, 160 Temple St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Frost Store, 915 Shipley St.
Milton H. Hill, Inc., 922 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Paul L. Brand, 816 Connecticut Ave., N.
Brenner Photo Co., 943 Penn. Ave., N. W.
Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Harris Photo Supplies, 919-15th St., N. W.
Ritz Camera Centers, 1112 G St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Charles Schwartz & Son, 708 Seventh St., N. W.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Panama City: Cogburn Jewelry Co.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Radio Wire Television, Inc., 265 Peachtree St.
Macon: J. B. Coke Co., 161 Cotton Ave.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Nampa: Vic Stolle Drug Co.
Pocatello: Cook Drug Co.. 333 W. Center St.

ILLINOIS

Berwyn: Colonial Camera Shop, 6906-8 Windsor Ave.
Imperial Camera Shop, 6208 Cermak Rd.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Radio Wire Television, Inc., 901 W. Jackson Blvd.
Seamans Camera House, 1940 E. 71st St.
Union News Co., 37 W. Monroe St.
Wolk Camera Co., 335 S. Dearborn St.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Jacobs & Jensen, Inc., 1724 Sherman Ave.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Jerseyville: T. W. Kirby & Son, 104 S. State St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Kankakee: Bert Miller Music Co., 118 N. Schuyler Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, Inc., 1009 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Rex Studio, 329 S. Adams St.
C. L. Venard Studio, 702 S. Adams St.
Quincy: Quincy Photo, 614 Hampshire St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Johnson Photo Shop, 316 E. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Foster Shop, 109 N. Fourth St.
Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 604 Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Mack's Photo Shop, 615 Commercial St.
Walden Photos, 223 W. Fourth St.

KANSAS

Hays: Jeffs Camera Shop.
Hutchinson: Anderson Studio, 318 N. Main St.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Karl's, 3105 Huntoon St.

(Continued on page 48)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

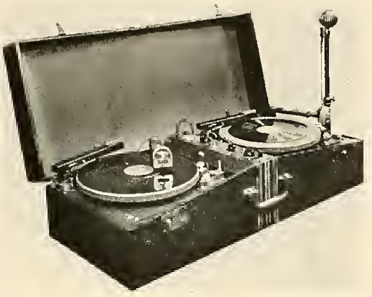
light over a period of time, so as to give a correct total exposure. This is done automatically by directing the light sensitive element toward the source of illumination. The device will time exposures, varying from one to twenty minutes, and is especially useful for photo engraving. It should also have a useful application in single frame motion picture work of certain types.

Nu-Art has Lloyd The acquisition of several Harold Lloyd productions on 16mm. sound on film has been announced by Nu-Art Films, Inc., 145 West 45th Street, New York. The first of these to be released is *Movie Crazy*, in twelve reels, described as a wholesome comedy, with plenty of laughs.

Super Electrophot The latest development from the firm of J. Thos. Rhamstine, 301 Beaubien Street, Detroit, Mich., is the Super Electrophot, a compact photocell exposure meter. The outstanding characteristic of the new instrument is increased sensitivity, which makes possible more accurate readings under difficult lighting conditions, it is said. The new meter is universally applicable to still and movie settings and for all film speeds in color and black and white. Quick readings under varying conditions are possible by finger tip conversion. The dial has plainly marked figures, and the dial needle is red tipped for accurate indications. The instrument is housed in a black bakelite case with carrying cord attached. It is said to incorporate materials of all American make. Full information may be had from the manufacturer.

Reconditioning Repair and special construction on all moving picture mechanisms are featured by the Mercury Movie Equipment Repair Company, 1133 Broadway, New York. The firm specializes in work on cameras and projectors, both in silent and sound.

Film-Weld Camera House, Inc., 728 Lexington Avenue, New York, has been appointed as Eastern distributor of Film-Weld, the new film cement, which is said to possess unusual fluidity and high keeping quality. Camera House, Inc., announces immediate availability to the trade of this and other new cine items



Continuous recording on disc is possible with new Presto Model M

16mm. trailers A new idea, which 16mm. users may employ to dress up their films, is offered in a line of novel trailers, prepared by the Filmack Trailer Company, 843 South Wabash Avenue, Chicago. These short films are said to be equal in quality and attractiveness to those which are used in theatrical presentations for announcements, special messages to the audience, titles, previews and the like. The Filmack 16mm. catalog, showing many different subjects, is available on request. Special subjects, sound or silent, will be made to order.

Mitchell-Precision The appointment of R. Fawn Mitchell to the technical staff of Precision Film Laboratories, 21 West 46th Street, New York, was recently announced. Mr. Mitchell has had wide experience in the motion picture field and was previously manager of Andre Debrie, Inc., of New York.

Stein advances color The simple yet effective tracing method by which individual movie titles may be made, using the well known "A to Z" home movie titling outfit, has been found to be well adapted to the production of titles in color. Made by Jacob Stein, 175 Fifth Avenue, New York, the outfit includes a large assortment of letter styles and ornaments, which may easily be reproduced in color as well as in black and white.

Easy film tailoring

[Continued from page 16]

the splice is weak and breaks easily.

Difficulties Nos. 1 and 2 can be checked by observation. Difficulty No. 3 is rare, for most amateurs apply too much cement. However, you may not have spread the cement evenly enough. A single "swipe" of the brush does it, but you want to put the cement on the film and not on the splicer parts.

Difficulty No. 4 is fairly common. Try it longer next time. Difficulty No. 5 is common, but it usually yields a messy splice rather than producing a weak one.

When you buy a new splicer, rehearse your splicing technique with scraps of old film, recommends *Film Editing*. It doesn't make any difference how many splices you spoil, and you can get your splicing down to an almost automatic action.

For FINER INDOOR MOVIES... USE THIS LENS

f1.5 CINE VELOSTIGMAT

DON'T let poor lighting hamper your movie taking. Equip with an ultra-fast Wollensak Cine Velostigmat* — ideal for indoor and color work. Fine optical corrections give rich, brilliant details. Economical, too! In 1" and 2" focus f1.5 for 16 mm; and ½" focus f1.9 for 8 mm. *Reg. U. S. Pat. Office.

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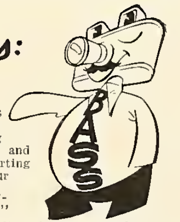
511 Hudson Ave. Rochester, N. Y.

WOLLENSAK

BEFORE YOU BUY
SEE HOW YOU CAN SAVE!
Real wholesale prices on our cases and screens. Save big money on cameras and other photographic accessories. Specify make and type of camera for cases and all details for other merchandise. Send for our FREE Bargain List—today. Our prices will convince you that—
It Pays to Save by Buying Direct
WHOLESALE CAMERA SUPPLY CO.
29 West 34 St. Box S-1 New York, N. Y.

HARBOR ACTIVITIES
Each film 400 ft. 16mm silent—$24.00
Subjects: Navigating a Ship into Harbor, Harbor Safety Measures, Port Commerce, Drydocking Ocean-going Ships, Procedure of United States Customs, Safeguarding Health at the Nation's Gateways, Pacific Coast Fishermen at Sea, etc.
Send for Catalogue
FRITH FILMS, Box 565, Hollywood, Calif.

IMMEDIATE REPAIR SERVICE on all Models of Movie Cameras and Projectors—Silent and Sound.
MERCURY
MOVIE EQUIPMENT REPAIR CO.
1133 Broadway CHelsea 2-5962 N. Y.



Bass says:
If your horizon includes STILL Cameras you will want to be on our mailing list so drop everything and indite us an epistle starting "Send immediately your
BASS STILL BARGAINGRAM No. 242"
72 luscious pages that will make your mouth water . . . listing thousands of new and used items.
Bass CAMERA CO. 179 W. MADISON ST. CHICAGO, ILL. DEPT. C.

(Continued from page 46)

Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 15 W. Sixth St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Rolay Newsstand, 107 Royal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Frederick: Brish Bros., 206 W. Patrick St.
Hagerstown: R. M. Hays and Bros., inc., 28-30 W. Washington St.
Raup Camera Center, Hotel Alexander Bldg.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Stephan Bros. Presentations, 64 Harvard St., at Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photographic Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
Westfield: North Side Pharmacy. 34 N. Elm St.
Worcester: Buffington's, Inc., 300 Main St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photographic Laboratories, 80 Franklin St.
L. B. Wheaton, Inc., 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Eric Fromm, Inc., 13975 Woodward Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop. 11862 Grand River Ave.
Fenton: Tamlyn, the Camera Man, 103 N. Leroy St.
Flint: Flint Camera Shop, 127 E. Second St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Hunter-Griffith Camera Shop, 429 E. Michigan Ave.
Linn Camera Shop, Inc., 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Niles: Wm. Hansen Co., 227 Main St.
Saginaw: Heavenrich's. 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., Inc., 96 E. 5th St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.
Jackson: Camera Supplies, Inc., 414 E. Capitol St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Dillon: Eliel Bros., Inc., 104-108 N. Montana St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Camden: Keystone Stationery Co., 527 Market St.
Clifton: Clifton Camera Shop, 721 Main Ave.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House. Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
New Jersey Photo Supply Co., 1238 Raymond Blvd.
Radio Wire Television, Inc., 219 Central Ave.
J. C. Reiss, 10 Hill St.
Schaeffer Co., Inc., 89 Halsey St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave
Summit: Siegel's Stationery Shop, 394 Springfield Ave.
Trenton: Crosby Jewelers, 7 N. Broad St.
Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Lawyer's Camera Exchange, 39 Maiden Lane.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Babylon: Pickup & Brown, Inc., 63 Deer Park Ave.
Batavia: Carlton M. Sleght, 67 Main St.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 377-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Camera-Craft, Inc., 91 Allen St.
Chippewa News & Novelty Shop, 19 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
Lafayette Photo Supply Co., 12 Broadway.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Ellenville: Ellenville Film Service, 118 Center St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., Inc., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Queens Camera Exchange, 169-15 Hillside Ave.
Radio Wire Television, Inc., 90-08 166th St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 728 Lexington Ave.
CAMERA MART, INC., 70 W. 45th St.
Camera Place, 812 Seventh Ave.
Center Photo Stores, 114 W. 49th St.
Cine Film Mart, 110 W. 34th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega. Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Goldsmith Bros., 77 Nassau St.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Heins & Bolet Camera Exchange, 68 Cortlandt St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene. Inc., 600 Madison Ave.
Luma Camera Service, Inc., 340 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 West 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service., 71 Dey St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 116 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.

PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores, Inc., 128 E. 44th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
RAB SONS, 111 W. 52nd St.
Radio Wire Television, Inc., 100 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
World Film Enterprises, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Peekskill: Peekskill Sport Center, Inc., 830 South St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Washington: Beacon Photo Supply, 133 Main St.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
Ohio Hobby Shop, 1055 E. Market St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
State Motion Picture Service, 1720 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mack Camera Store, 124 W. Market St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Snap Shot, 1031 Sylvania Ave.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Warren: Garee Studio and Camera Shop, 274 N. Park Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Best Jewelry Co., 123 W. Federal St.
Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1404 N. W. 9th St.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Klamath Falls: Van's Camera Shop, 727 Main St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
James A. Peters, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 14 E. 10th St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 242 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
Millersburg: Wingard Studio & Gift Shop, Market Square.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
Keystone Roll Film Service, 7171 Ogontz Ave.
Kirstein's Photo Service, 6637 Woodland Ave.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Inc., Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. 5th St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Ace Hoffman Studios, 32 W. Market St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Corpus Christi: Taylor Bros., Mesquire & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Deseret Book Co., 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: Acme Camera Shop, 4 Monticello Arcade.
G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave
Frederick & Nelson, Dept. 290.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., 527 Riverside Ave.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Barstow Co., Inc., 3 N. First St.
Sheppard's, 3 S. Third St.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 745 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Marshall Camera Shop, 1745 S. Muskego Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Wall, Nichols Co., Ltd., 67-71 S. King St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Ausralasia) Pty., Ltd., 662 Hay St.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Rua Sao Bento 383.
Rua Bareo Itapetininga 81.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Victoria: Scott Camera Craft, Ltd., 1015 Douglas St.
Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Peterborough: Roy Studio.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Roher's Bookshop, 9 Bloor St., W.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Park Photo Supply, 1001 Bernard, W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St., W.
Moose Jaw Drug and Stationery Co., Ltd.
Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CUBA

Havana: Diamond News Co., Palacio Asturiano, Por San Jose.

CZECHOSLOVAKIA

Prague: Emil-Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

EIRE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Photographic Services (Birmingham) Ltd., 4 Bull St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton. Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman. Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.

HUNGARY

Budapest VIII: Hafa, Hatschek es Farkas, Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459. Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Cia-Importadora Fotografica, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Quillars, Ltd., 42 Mercer St.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Colon: Kodak Panama, Ltd., Front St.
Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.
Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Lucerne: Alice Friedlinger, Weggisgasse 21.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

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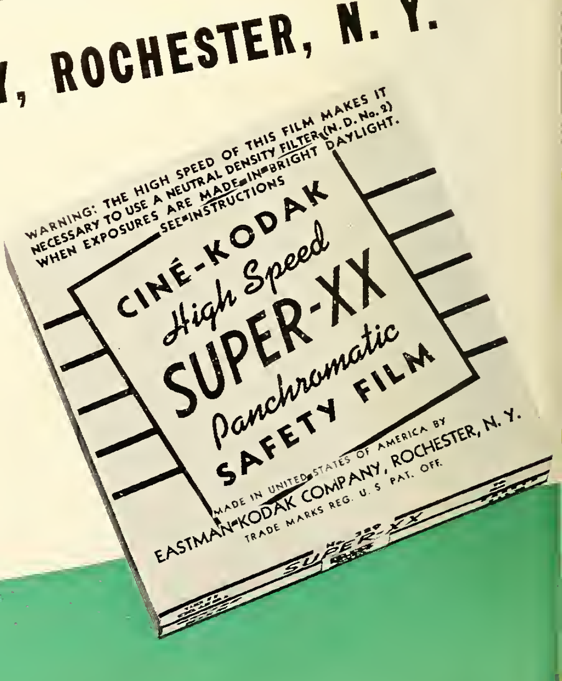
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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

FEBRUARY, 1940

25c

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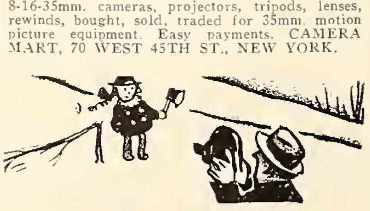

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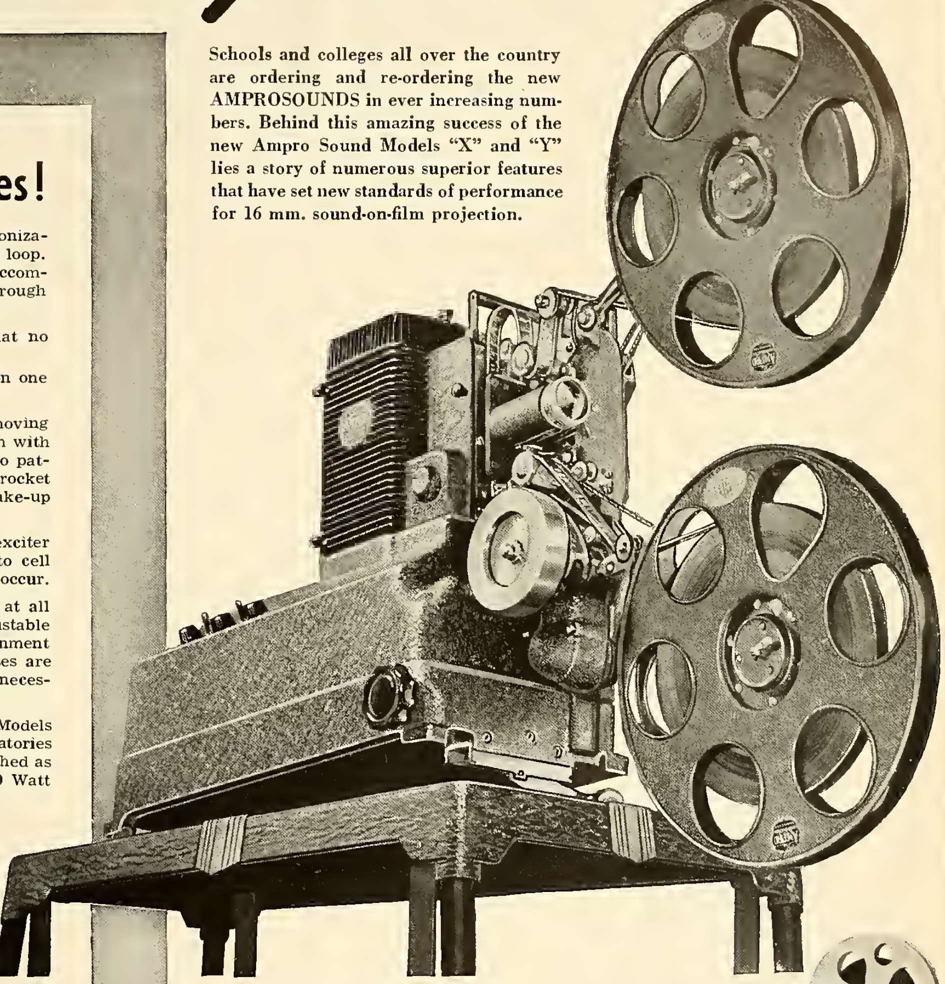

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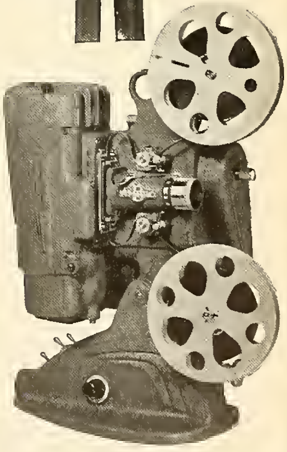

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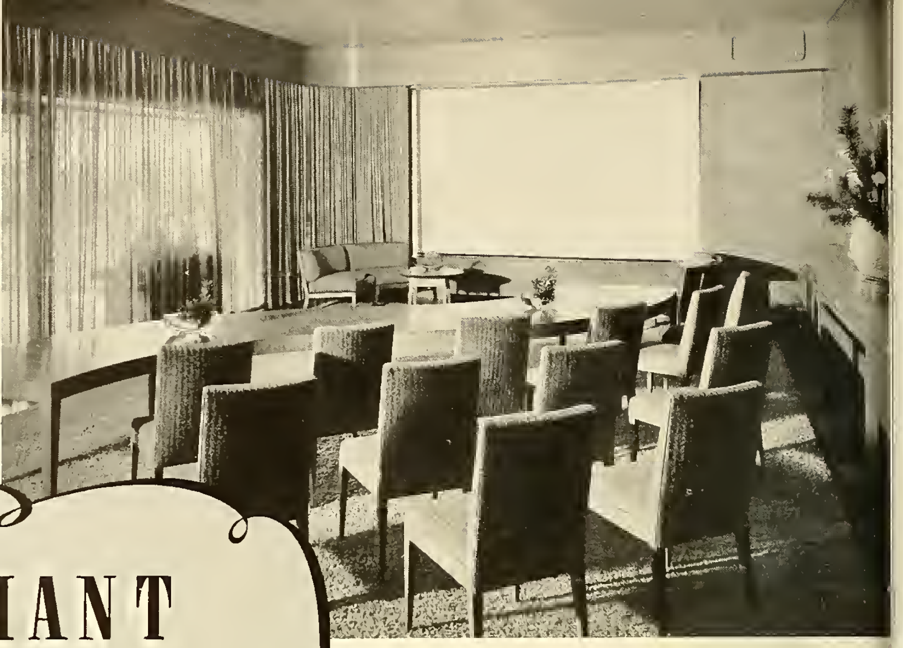

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ELECTROL SCREEN

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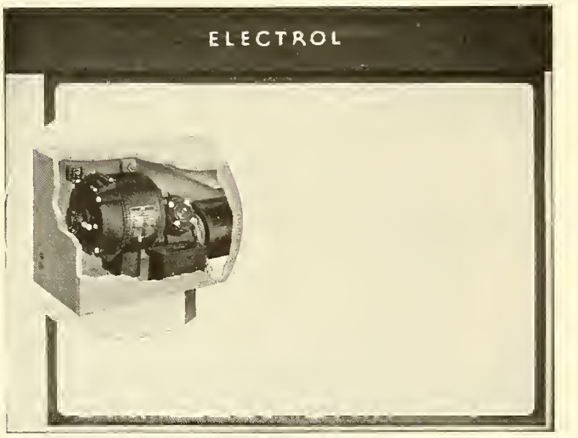

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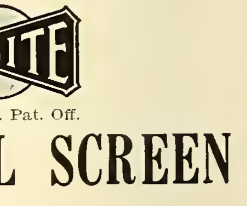

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MOVIE MAKERS

John Carsten Hatlem

The magazine of the Amateur Cinema League, Inc.

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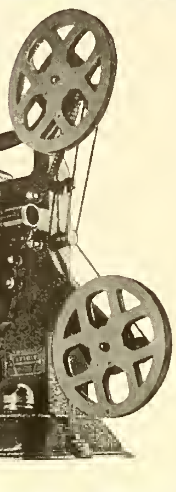

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Write for Literature

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Closeups — What filmers are doing

Mail is heavy these post Christmas days at the League, and the number of odd addresses is increasing. The other day, an uncommonly stylish invitation, to become a subscriber to one of the newer periodicals in the photographic field, arrived in the League offices addressed to the Amateur Ginema League. Frequent enough, too, are the Amateur Cinnamon Leagues, but we decided we had touched the limit of postal misrepresentation when a letter came to us from somebody in New Orleans, addressed to the Armature Cinement League. We can't bear to think of what the League is called in the addresses of those letters that never get to us at all.

That this is a jolly world and frequently mine oyster was brought home to us about a month ago, when J. Forbes Amory, ACL, blew into the office. Blew is the word, or perhaps burst; but, at any rate, everybody, from the membership department to the projection room, knew that he had arrived. Mr. Amory revealed that he was sailing for South America in an hour and a half ("— be gone three months, by George!") and he had just a half hour to spare, and couldn't we *please* teach him how to take movies? He unloaded a prepossessing case of equipment, removed from it a guide book to Peru ("— I don't know how it got there, really —") and, while we sorted this out dazedly, telephoned the steamship company from our desk 'phone. We did the best we could, when he hung up, to explain the major mysteries of amateur movies in thirty minutes, but twenty five of them had passed before we got to the technique of loading the camera. It was too late. We were at a loss. But Mr. Amory was not; hurriedly, he telephoned the steamship company—this time to find out if the *Santa Lucia* had a ship's photographer. "It's all right, then," he roared at us. "I'll just get that chap to explain the rest. Thanks *awfully!*"

We piled the equipment into his arms, hooked the rest of the luggage on him somehow and then, carrying a few bags ourselves, hustled him out to the elevator to catch his ship. Little by little, after that, affairs in the League returned to normal and, by now, everything is calm again—but we cannot help worrying about Mr. Amory, somewhere in Peru, with a guide book in one hand and a camera—that may still be unloaded—in the other.

William Goeben, ACL, the president of the Hartford Cinema Club, came into the League offices the other day with two of his most recent motion pictures. One of them was a 16mm. record, in color, of the Dartmouth Winter Carnival, containing many handsome snow shots, and the other was a record, also in color, of a county fair in Connecticut. The latter contained a remarkable study of rural American life under carnival circumstances. For several years, the United States Government has been making documentary films of the United States, but, meanwhile, amateurs like Mr. Goeben have been capturing—often with great success, as in this case—the normal aspects of contemporary life that have been missed in the product of the professional. In Mr. Goeben's film, we particularly liked the candid shots of county fair visitors and the "running gag" of the hog call, which was cleverly "faked."

Visits seemed to be in order last month. If you had come into the League offices a few weeks ago, you would have found bandboxes and odd luggage of a bulkier sort in many of the corners. These contained the films and equipment of Judith and F. Radford Crawley, ACL, Maxim Award winners for 1939, who had come down from Canada to spend their vacation interviewing motion picture distributors in New York. Much to the pleasure of us all, they visited the League several times, and Mrs. Crawley even accepted our offer of an office and its accompanying paraphernalia of journalism in order to type her husband's manuscript of *Three days of sequences,* which appears in this number of Movie Makers. In point of fact, she is a very competent person, and, when *Canadian Power*, the newest Crawley production, was screened in the projection room, it was she, and not our technical consultant, who took over the controls of the double turntable.

And, while we are on the subject of Maxim Award winners, something ought to be said about the Hiram Percy Maxim Memorial, which stands in the reception room of the League offices. In these days of chromium, it is interesting to note that 287 ounces of pure silver—close to eighteen pounds—were used to spin the ball, and that the pedestal on which it stands was made of solid East Indian rosewood. Back in 1937, when Perry Coke Smith created the design for the memorial, there was not a little concern about the total number of names of the award winners that could be engraved on the limited surface of the ball. Perhaps some of our members have been worried by this same contingency—that, in 1955, for example, all the space on the memorial will have been taken up. We can put their fears (and our own) to rest. Tiffany, to whom the engraving problem was given, reported that the last name would be engraved on the silver surface 148 years from now—in 2088 A.D. to be exact.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Trust the trustworthy

THE rough sledding some consumer organizations encountered in Congressional committee activities earlier this winter has drawn the attention of the buying public to the question of possible political motives in the whole consumer movement. At the time this is written, not enough light has been thrown on the subject to permit accurate analysis of the amount of political activity in the work of some organizations that have offered themselves to the public as protectors of the buyer's dollar.

In the last decade, the tools of amateur movies have been questioned by some consumer groups. Since consumer groups have, themselves, been openly questioned by the investigator of a Congressional committee, who has alleged political bias, we movie makers may well give their reports on the equipment we use more careful scrutiny. We may ask ourselves just what is the safest guarantee to purchasers.

Cinematographic supplies are specialized and technical, and those who would question their value, durability and usefulness over an extended period of time ought to have specialized and technical knowledge of cinematographic matters. This knowledge, as all of us amateurs know, is divided into two broad parts, that pertaining to the theatrical, or Hollywood, kind of movie equipment and that having to do with the tools of personal movie making. In this latter field, the information gathered by the Amateur Cinema League, and reflected in the advertising that is admitted to the pages of this magazine, is, we believe, second to none. The League has enjoyed for nearly fifteen years the cooperative confidence of the important companies and the smaller concerns that purvey amateur movie goods. In its examination of new items offered for advertising in MOVIE MAKERS, it has been careful, but it has always realized that it is dealing with an industry whose record is clean and that is as interested as the League, in being certain that it offers only the best for home movies. This trust has not been misplaced, because amateur filmers have, by and large, been exceptionally well dealt with by the industry that serves them.

This industry is, itself, scientific and it has the honorable ethics of science. The laboratories of its great companies are devoted to the truth, first and foremost. They have years of conspicuous performance behind them in the field of photographic and cinematographic research. These scientists need no compulsion from consumer organizations, with or without ulterior political motives, to keep them in the paths of honor.

The interests of consumers in personal movies are safeguarded by the character of the firms with which the Amateur Cinema League, through this magazine, cooperates. There is no possible political shadow in the background, because these firms are interested in reasonable profits, honestly acquired, and the League is interested in service. To the industry and to the League, quality of product is a prime essential, and political propaganda is non existent.

This combination of commercial decency and organization vigilance is the traditional American way of protecting customers. It is based on the belief that the average person and the average firm are honest. It has worked in the past history of the world, and it will work in the future. It is practical, not political.

island,
St.Famille, was founded
St. Pierre

Three days of sequences

16mm. frames by Judith and F. Radford Crawley, ACL

Frames from Maxim Award winner, 1939, ''L'lle d'Orleans''

Simple plan and devoted work make Maxim Award winner

F. RADFORD CRAWLEY, ACL

IT WAS that dauntless sailor, Jacques Cartier, who first mentioned the Island of Orleans. In September, 1535, he sailed up the St. Lawrence River and sighted the island now called L'Ile d'Orléans.

In our room high above Quebec's boardwalk, we were reading his relation of the voyage and other stories of the early history of the island when the French first settled there. We looked across the water of the St. Lawrence, as the haze of that October evening dimmed the fields and steeples of L'Ile d'Orléans. Once more, we fell to reading of "quantities of eels and other fish," of "*fromage raffiné*" and of the wood carvings of the "consecrated church at Sainte Famille."

It was our honeymoon. We had intended filming the fisherfolk of Gaspé, but, on our way, we had fallen under the spell of this secluded backwater of the Old World. We had seen houses with pointed roofs, solid barns of another age and churches that rank among the oldest in the land. We had glimpsed the simple dignity of the French Canadian habitant as he trudged behind his ploughing oxen. We could go no further. This must be filmed.

At the Librairie Garneau, in Quebec City, we purchased a copy of P. G. Roy's *L'Ile d'Orléans.* This complete history of the island, with its wealth of detailed information and restrained artistry of illustration, steeped us in the historical and religious background of the island's interesting population, supplied us with valuable facts of location and gave us a thread of continuity to join the five sequences of the film.

Our reading complete, we spent one full day driving around the island. It is about forty miles in circumference, with almost all the interesting locations on the coast. In the parish of St. Pierre, we inquired about the manufacture of *fromage raffiné.* Ten families, only, possess the hereditary recipe for this little cheese, and the first person we chanced to question was Madame Aubin, who, with characteristic warmth, invited us to stay with her and to film the process. We were delighted to have such an opportunity and drove the five miles back to Quebec for our bags in high spirits.

We spent the evening deciding what sequences should comprise the film. The introductory sequence puzzled us until, at last, we decided to use the recently constructed bridge from the mainland as a symbolic gateway to the world which we were about to enter. We planned to fade in as we drove slowly over the arch of the bridge and to dissolve this moving camera shot into a series of general scenes designed to give the mood of the island. This plan was carried out.

There were three main sections which we felt should make up the body of the film; 1. the distinctive Norman architecture of the old stone houses; 2. the church buildings of the six parishes on the island and a study of the peaceful Sunday scene at the most beautiful location, Ste. Famille; 3. the daily tasks of the habitant family.

But few specific scenes were planned in advance, since, in this type of filming, you must recognize and seize your opportunities as you meet them. Yet the rough outline of the picture was always in our minds, and filming on location was done with the idea of producing complete sequences which could easily be fitted together later.

Space does not permit me to tell of Judy's perilous ride on the back of an eel fisherman through the rising tide, to translate my broken French directions to his companions; of our polite, but forced, enjoyment of *fromage raffiné* in all stages of manufacture; or of the host of other amusing experiences attendant on the production of *L'Ile d'Orléans.* We wish to stress, however, that actually living with the Aubin family, rather than at the hotel in Quebec, helped us to feel more keenly the mood of L'Ile d'Orléans and greatly simplified filming the manufacture of *fromage raffiné.*

In attempting to capture the spirit of peaceful existence, we allowed our scenes to run slightly longer than usual. We were cautious not to include any evidences of modern speed and ugliness. In several cases, our camera had to be set up with extreme care, to eliminate telephone poles which are a recent addition to the picturesque roadways of the island.

Shooting the opening sequence presented no particular problem, except for the necessity of making the moving camera scene smoothly. Our first attempt ended in failure. I sat on the front bumper of the car, braced the camera as firmly as possible in my hands and shot at thirty two frames a second.

Judy drove the car at about thirty miles an hour. Our theory was that my body would absorb part of the vibration, that the double film speed would smooth out any wobbles and that the actual speed of thirty miles an hour would give fifteen miles an hour on the screen when the scene was projected later at sixteen frames a second.

The resultant scene was too long, because we wished to fade it in and dissolve it out, and the thirty two frame speed ate up film too fast. It was very wobbly, because the greater car speed resulted in a pronounced lurch as we crossed each separate section of the floor of the bridge and also because the hand holding accentuated, rather than minimized, camera movement. This scene was the only retake we had. We repeated it last summer, driving at five miles an hour, with the camera on the tripod securely fastened to the car. The result was much better.

The first main section of the film shows some of the typical habitant homes. We wished to connect the individual scenes by lap dissolves, and, since our equipment was limited to a single film chamber, it was necessary to complete this filming before proceeding with another sequence. In making this architectural study, we wished to show, also, the scenic beauty of the setting, and we used two inch or three inch lenses wherever possible. These longer focus objectives improved perspective and emphasized the towering purple hills on the distant Beauport shore. Telephoto lenses are very helpful in accentuating a desirable background.

The section of the movie dealing with the ecclesiastical architecture, in each of the six parishes, was introduced by a closeup of a wayside cross against a background of blue sky. After the fade in and the exposure of a few feet, a downward tilt revealed the rich fields, with the blue of the river beyond. A slow dissolve introduced the church of St. François de Sales. As in the case of the previous sequence, we wished to connect the scenes by dissolves, but, also, we planned to superimpose, at the foot of the frame, the name of the parish and the date of the construction of the building shown, as *St. Pierre—1717.*

Since the refined title work could not be done until our return to Ottawa, it was necessary to keep a careful record of the footage exposed on each church in this series, as for instance:

"*St. Laurent,* dissolves in 73 to 71, exposed to 68, dissolves out 68 to 66."

"*Ste. Pétronille,* dissolves in 68 to 66, exposed to 83, dissolves out 63 to 61."

When the hundred foot roll was completed, we put it aside and, after arriving home, we rewound it in the dark room, rethreaded it into the camera and, with the shutter closed, ran it down to 72; at this point, we faded in, at the foot of the frame, the title, *St. Laurent—1860,*

[Continued on page 77]

Ray Garner

16mm. frames by Ray Garner

• *Above, "stills" made during production of "The Story of Bamba" and, below, frame enlargements from the film.*

AFRICAN EXPEDIENTS

VIRGINIA AND RAY GARNER

Filming adventures in the homeland of the Negroes

WE WENT to Africa to film for four months, but we stayed fifteen!

Our work was sponsored by the Harmon Foundation, the American Mission to Lepers and eight American church boards. We made ten documentary and dramatic films of African life.

But the fifteen months were not required to shoot the 25,000 feet of 16mm. film that we exposed. We spent three months traveling around the Belgian Congo and French Cameroun, five actually shooting and the remaining seven waiting for the sun to shine.

Everywhere we went, either it was the wrong season or the weather was "very unusual." In the dry season, the sky was full of smoke and haze, which obscured the sun a great deal of the time. In the rainy season, either it was raining or the sky was a mass of big black clouds. "Very unusual," everybody said, but that didn't help. We found it really impossible to photograph black people under a black sky.

One of our worst weather experiences was in making *The Story of Bamba*, when we lived two and a half months in a native village in order to do ten days' shooting. When the sun did appear, it was heavy on the head but light on the film. Our exposure readings were usually so low that we thought our meters were out of order, and we were constantly checking them.

We used heavy filters, a red "A" and a yellow CK3, only for special effects. Most of our shooting was done with a green filter that has a factor of only 2x. This corrected the ever abundant greens without cutting down on our light too much. Incidentally, we did not have enough extra filters for such a lengthy trip, and, after we broke all those that were fitted to the movie lens, it was necessary to use our still camera filters and to hold them, by hand, over the movie camera lens for every shot.

Before we left New York, we made two reflectors of heavy white cloth with grommets set at intervals around the edges. When taking a picture, we lashed these on frames of light poles and used them to illuminate the shadowed side of faces. This prevented the faces of our actors from being coal black on one side, but it was useful only in closeups.

We really needed better reflectors, so, when we reached Leopoldville, Congo, we scouted around and found some gold metallic paper. We mounted this on pieces of wallboard, twenty six by twenty inches and twenty six by forty inches, the larger one being hinged in the middle. With these, we found that we could light up larger areas from greater distances. Although they were more difficult to carry than our light cloth reflectors, they were so useful that we suffered in silence. We were able to light up the shaded front of a hut, throw sunlight into interiors and to spotlight characters in the dense jungle swamplands where the sunlight breaks through the trees only in thin shafts. We should never make another picture anywhere without these reflectors.

Half minute and minute magnesium flares were used to light all night scenes. We learned that it was necessary to carry extra flares, since, even after lengthy explanations, they caused a panic among the natives. We learned that it was best to burn one flare to show them what it was all about before using a second one in an attempt to film a scene.

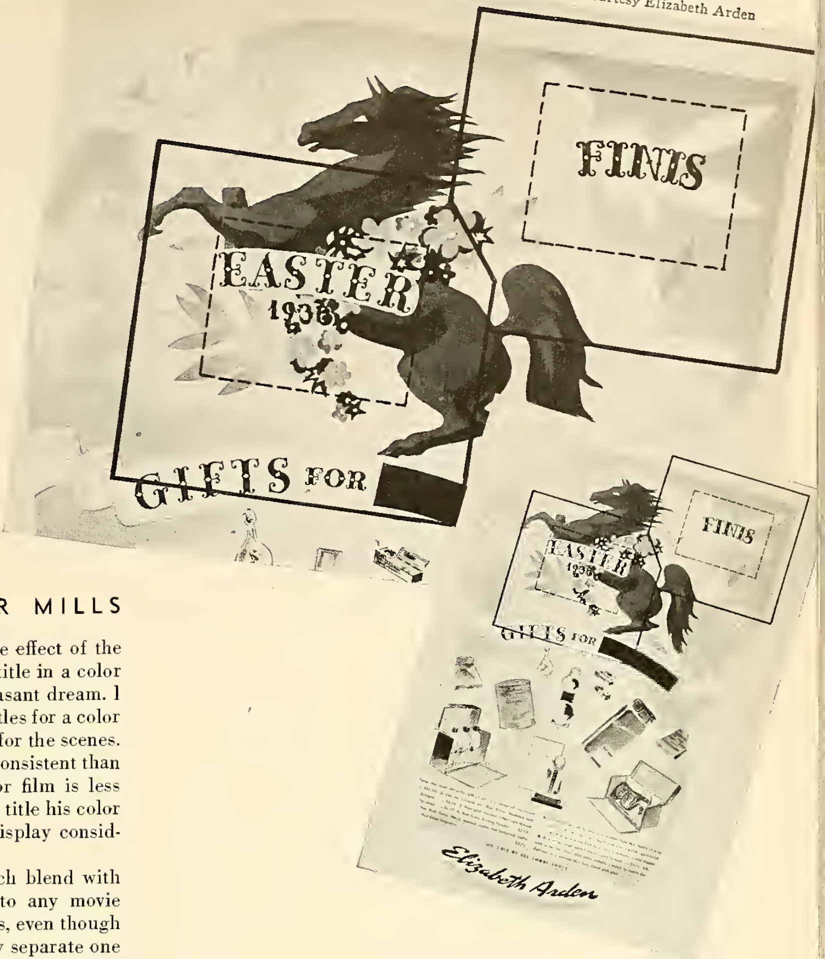
Although flares are supposed to be used only out of doors, with them we got some good pictures in open sided buildings. The smoke rose, as the roofs were high, and we generally were able to get two shots before the fumes drove everybody outside.

But, most important of all are the cameras that we used. We were provided with a Ciné-Kodak Special and, for use with it, the following lenses: one inch f/1.9, two inch f/3.5, four and a half inch f/4.5 and a wide angle lens. We also carried a Bell & Howell Filmo turret head camera, a Ciné-Kodak fifty foot magazine loading camera, for emergency shooting on the trail, and a 35mm. Bell & Howell Eyemo

[Continued on page 80]

Titles made from advertisement by methods told here

Courtesy Elizabeth Arden



TITLING IN KODACHROME

How to get best results using colored captions

CLARK WALTER MILLS

COLOR films, in my opinion, should have color titles. The effect of the sudden appearance on the screen of a black and white title in a color film is, to me, similar to being roughly awakened from a pleasant dream. I think that it is bad economy to select monochrome stock for titles for a color film. If the scenes are worth filming in color, so are the titles for the scenes.

In this respect, I find competent 8mm. movie makers more consistent than similarly able 16mm. filmers. Possibly, because 8mm. color film is less expensive, the movie maker using this width is more likely to title his color movies in color. Whatever the reason, 8mm. filmers often display considerable ingenuity in color titling.

The smooth and natural effect of harmonious titles, which blend with the tones of the film's predominant colors, is gratifying to any movie maker and is certainly appreciated by his audiences. Subtitles, even though made in color, should not be noticeably unusual, so that they separate one sequence from another instead of linking them. They should not be so spectacular that your audiences compliment you on your titles rather than on the picture.

Either 8mm. or 16mm. movie makers can produce beautiful, harmonious color titles that add to the beauty of a Kodachrome picture without in any way detracting from its color scheme or its dramatic effect. The basic requirements are only some Kodachrome film and a titler.

But one must plan the effect of the titles—they cannot be created with any haphazard color scheme that happens to strike your fancy. They must fit the picture. A sound rule, that simplifies the preparation of the title cards, is to use a color scheme that matches the predominant color of the film.

In a sailing picture, for instance, blue would predominate, while, in a country setting, green would stand out. A series of shots taken in the city would probably show a predominance of grays and browns. Even in a film taken in widely different locations, a color motif may usually be discovered, if one gives the matter some thought. At least, one can avoid selecting a color composition for subtitles, that will clash with the predominant colors of the most important sequences in the picture.

When you determine the dominant hue of your film, follow this in choosing the color for the background of your titles, but use either a lighter or a darker shade.

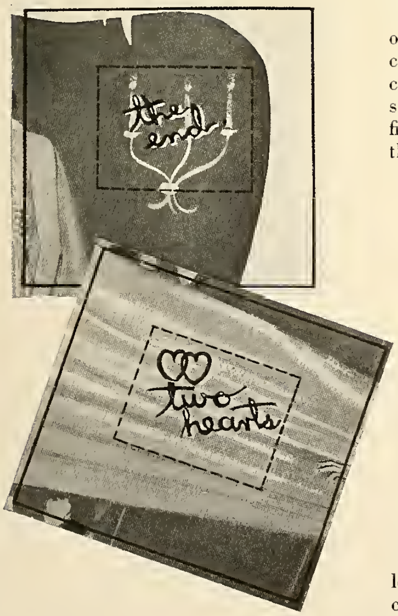
If you select a tone too near that of the picture, the result is likely to look like a poor job of matching. At the same time, a precise duplication of your picture's principal color is likely not to supply a satisfactory background for lettering. A lighter shade probably would enable you to use black letters, or perhaps a darker shade would be advisable so that white lettering would stand out legibly. Such simple combinations are smart and attractive and are safe for the beginner.

For a novice at color theory, it is better to follow the examples of others who have talent and training in this field than to make up his own combinations. The easiest and best sources for color ideas are magazine illustrations. Colored advertisements, especially, offer a wealth of suggestions. You may feel confident that the artists who have designed and painted them have given them serious thought and that it is not by luck that the results are pleasing to your eye.

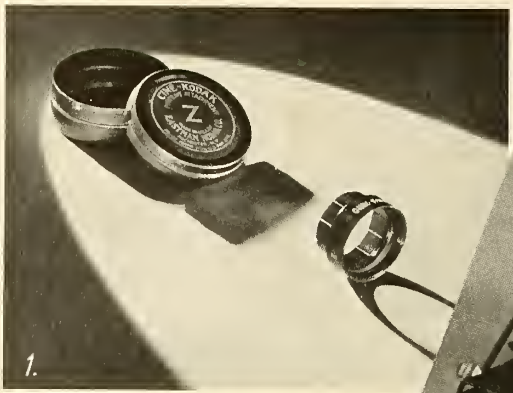
For example, if you find an interesting advertisement in which the dominant color is olive green, while the design is completed in yellow and dark brown, you can be fairly certain that titles painted in the same colors, used in the same proportion, will be effective when projected on the screen.

Colored advertisements and [Continued on page 80]

Titles lettered by hand on a portion of an illustration



Filming ultra closeups



1.

2.

Specialized equipment and methods for producing them

ON THE screen, a rosebud almost fills the scene with its loveliness of translucent color; insects, gigantic as antediluvian monsters, prowl for their dinners; the tiny model assumes lifelike proportions. These are just a few of the fascinating movie possibilities to be found in the broad field of the ultra closeup.

Little things may be tremendously enlarged on the movie screen by the extreme closeup, and, here, between the photography of microscopic objects on the one hand and our usual movie making subjects on the other hand, lies a world of the small that offers both novelty and beauty. If you are jaded with ordinary movie subjects, look to the little, and you will find extraordinary variety.

Filming ultra closeups offers no technical difficulty, for there is a wide variety of special equipment on the market, designed to meet this need in one way or another. Some of this equipment permits filming only the relatively larger objects and at specific distances from camera to subject. Other equipment is adaptable and makes it possible to film objects as small as ants and other insects. Some equipment fits almost any camera, and other devices are restricted for use with but one or two models.

For the purpose of discussion, the technique of filming extreme closeups may be divided into three fundamental considerations. First is the necessity of obtaining sharp focus at a distance, from camera to subject, that is less than that permitted by the focusing scale of the normal lens.

Second is the matter of determining the exact camera field in these very close shots. This is a necessary consideration, because the average finder system does not enable one to center objects satisfactorily when they are placed closer to the camera than the shortest distance marked on the lens focusing scale.

Third is the matter of checking the lens focus, so that one can make sure that the important part of the subject matter will be satisfactorily sharp. This may be done most easily by some visual means that enables the movie maker to check the sharpness of the image while he adjusts the lens.

Some equipment takes care of all three of these fundamental needs, and other equipment solves but one or two of the problems, requiring that the others be met by other accessories or methods.

The following discussion is an effort to marshal the essential facts concerning the possibilities of the devices to permit ultra closeup filming that are available to amateur movie makers. This listing is by no means exhaustive, but it may be said to cover nearly all important items in this field. The numbers refer to the photographs of equipment on this and the opposite page.

1. Simplest of all devices for securing focus on small objects close to the camera is the portrait attachment or supplementary lens. This is an auxiliary lens, mounted in a metal cell that slips over the regular lenses of various cameras. The auxiliary alters the focus so that objects at a given distance will be sharply defined on the film. It provides, in itself, no means of centering the subject and requires the aid of some other device for this purpose. The focus is accurate only at the distance for which it is designed. (Generally available; this one is made by Eastman Kodak Company.)

2. This portrait attachment is supplied with a holder which clamps to the base of the titler or other firm support, such as a tripod top. With this holder, several different auxiliary lenses are supplied, which enable one to film subjects at a wide range of predetermined short distances, the range depending upon the lens equipment of the camera. (Made by Beshee Products Corporation.)

3, 4 and 5. Small metal titlers can be used for ultra closeups of objects, as well as for title making, and they meet all three of our basic needs. The subject may be centered in the camera field by means of the metal frame designed to support the title card and designate the title area. This device insures correct focus, because camera, lens and subject are held in fixed relationship. The only limitation of this means of making ultra closeups is lack of flexibility; the subject can be placed no closer to, or no further away from, the camera than the metal title easel. However, an amazing number of small subjects can be filmed with this device, and it is exceedingly easy to use. (1 is made by Victor Animatograph Corporation; 2, by Eastman Kodak Company; 3, by Keystone Manufacturing Company.)

6 and 7. With this device, one may determine the exact camera field and center subjects in extreme closeups. It is fitted between the normal lens and the camera, and it is produced with a ground glass and mirror, which allow one to sight through the lens along the optical axis. Thus, one can determine if the subject is in correct alignment, although it does not help one to get correct focus. This aid does not, alone, make possible ultra closeups, but must be used, for that purpose, in conjunction with an extension tube or a supplementary lens. After the subject is centered, the viewer is removed before the picture is made. (Made by Arthur Wolff, ACL.)

8. Another means of centering ultra closeups accurately is the alignment gauge made only for Filmo cameras. This aid is most useful with those Filmo

[Continued on page 78]

3.

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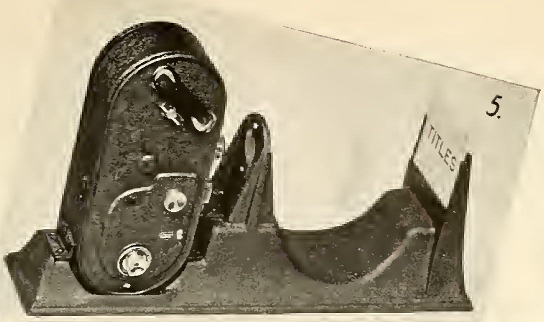
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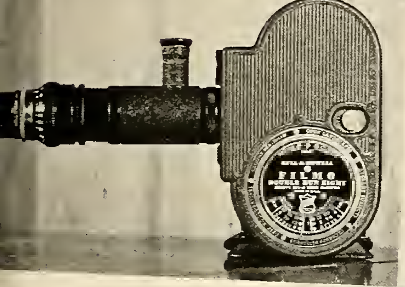
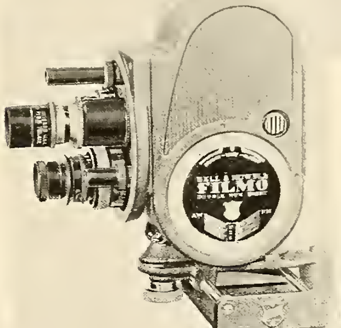
Here are the devices that enable you to film extreme closeups


FILMO
DOUBLE RUN EIGHT



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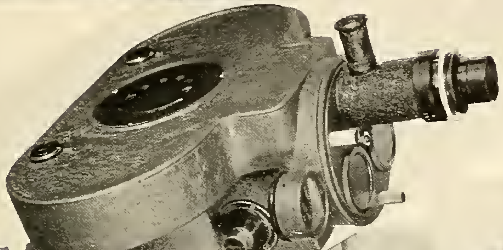
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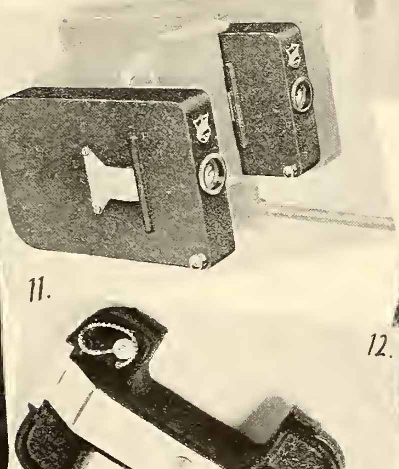
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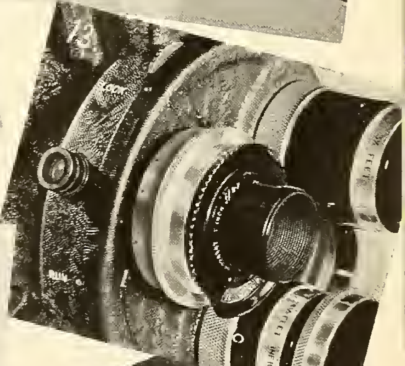
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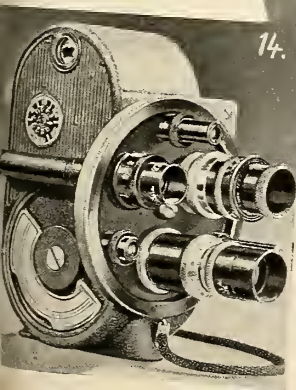
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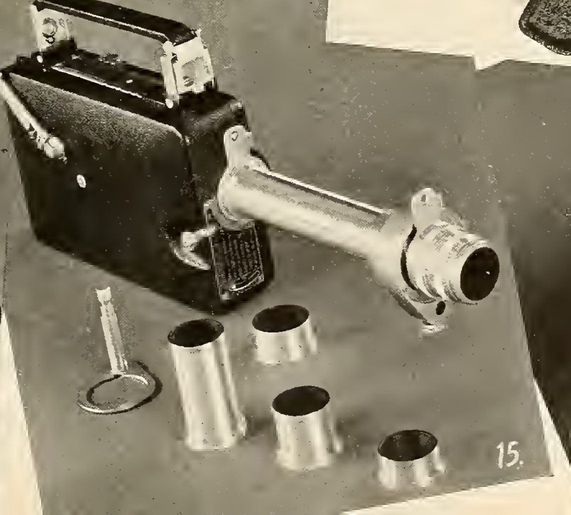
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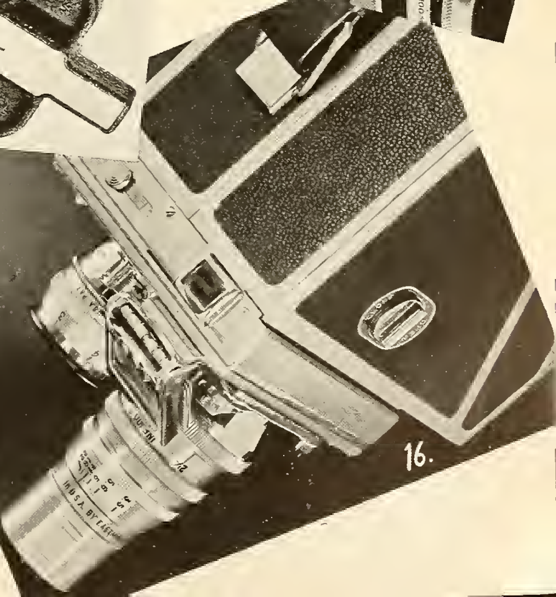

16.

WHEN YOU WANT POST RECORDING

How to film and how to prepare for adding sound

LLOYD THOMPSON

MORE and more amateurs and professional producers of 16mm. movies are becoming interested in some method of adding sound to their films. It is done in various ways, the most common method of amateur movie makers being the use of a double turntable. However, post recorded sound, added to the film itself, has certain advantages not found in other systems.

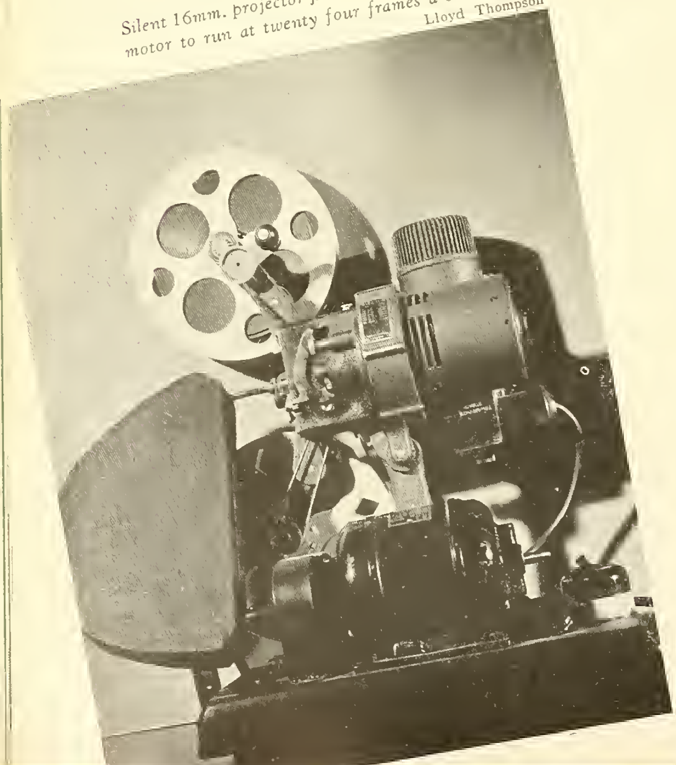
When the sound is on the film, one knows that it is always going to be in perfect synchronization. The same story is told every time the film is run; the music or sound effects always occur in exactly the right place and are always at the desired sound level. The film can be run on any standard 16mm. sound projector; therefore, it can be shipped anywhere without the need of sending an operator along. Furthermore, as many prints as desired can be had, and the films are easy to ship. Another advantage of sound on film is that there is always the chance that you may sometime want to cut out some scene in the picture. It can be cut out of a film with little trouble and without the cut being noticeable. Some European countries use film for broadcasting, because of censorship, for censored phrases can be cut out of a film readily.

To build a good sound picture, you must first produce a good silent movie. Sound will help a poor picture, but it will do just as much in proportion for a good one. To make a good sound picture, you follow the same rules that you have already learned in movie making.

Write a scenario before beginning the picture. The chances are that you will not be able to follow it to the letter, but that is all right. Nearly any scenario, no matter how good it is, will have to be changed as the shooting progresses, because you will find that you have not anticipated every detail of the subject matter. You will encounter unexpected limitations and unexpected opportunities. But a scenario will unify the picture, and it makes it much easier to do the editing.

Silent 16mm. projector fitted with synchronous motor to run at twenty four frames a second

Lloyd Thompson



Since the film is to be post synchronized, take all shots at a camera speed of twenty four frames a second. However, films which have been made previously at sixteen frames can usually be post synchronized unless the action is too fast. If you are in doubt about this, put the film on a sound projector and run it at twenty four frames and decide for yourself.

Shoot the picture on regular, double perforated film (perforated on both sides—not 8mm.). There is no advantage in using sound film for the original picture when sound is to be added by post synchronization. In fact, it may cause trouble.

Keep the camera gate perfectly clean at all times. Otherwise, you will have dirty frame lines and scratched pictures. For the original movie, one may use whatever standard make of black and white film he ordinarily works with. If you wish, the original may be filmed in Kodachrome, and then one can have either color or black and white prints made after the sound has been recorded.

Final prints carrying the sound can be made either by the reversal method or from duplicate negatives. We use both methods, depending on the number of prints wanted. In large quantities, the positive prints made from duplicate negatives are cheaper. If only one or a few prints are wanted, reversal prints are cheaper. The quality of either is very good, and the grain size is about the same. This is provided, of course, that the duplicate negative is made on the proper stock and made properly.

An attractive lead title assembly is important, and it should be made perfectly. If you are not highly skilled, it is best to have this job done by a title making concern. In any case, remember that people expect a more professional appearance from a sound film than they do from a silent reel. Subtitles usually are not necessary, since the narration fills the need. However, some subjects may require subtitles for punctuation or for special purposes.

If you wish to have fade outs and fade ins in certain parts of the picture, but failed to make them when the movie was being filmed, they can be introduced when the sound prints are being produced. If fades at the beginning or end of a reel are desired, notify the laboratory accordingly. If a fade out and fade in combination is wanted within the reel, a short piece of undeveloped positive film, about three inches in length, is spliced between the scenes which are to fade out and fade in.

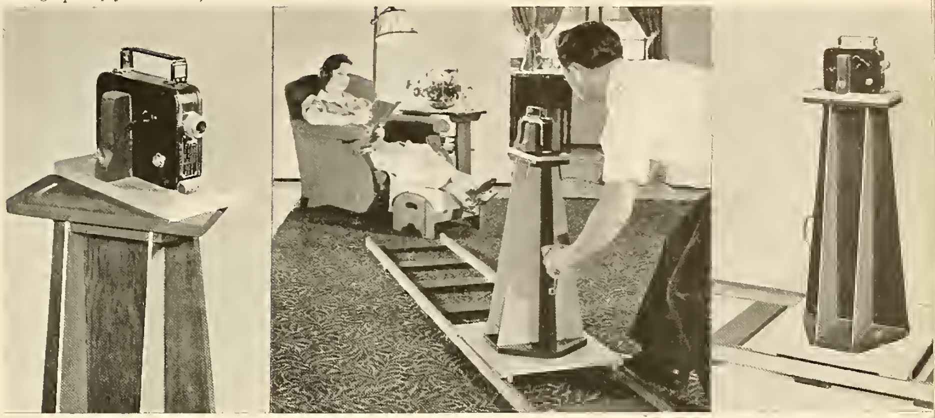
Not all laboratories offer this service, so it is advisable to ask your laboratory if it can handle the job before planning to add the fades.

When you are ready to write the narration, and to time it in relation to the picture, you must have a projector which operates at twenty four frames a second. We have found that the best solution is to have a projector fitted to a synchronous motor, like the one illustrated on this page. If you do not own such a machine, or do not want to go to the expense of purchasing one, the next best bet is a sound projector.

If a sound projector is used, it should be checked to be sure that the governor is set correctly. This can be done by projecting a piece of film exactly one hundred feet long and noting the time it takes to run it. One

[Continued on page 77]

Photographs by J. H. Watts, ACL



THE CLINIC

Technical suggestions and cine topics for movie makers

FREDERICK G. BEACH, ACL

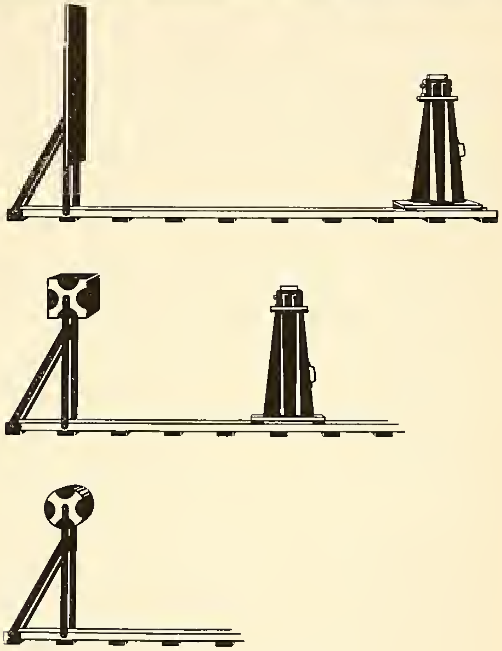
Simple dolly Many of those who read *8mm. sees Santa*, by J. H. Watts, ACL, in December, 1939, Movie Makers, were interested in how Mr. Watts made the dolly or trucking shots that he mentioned. Mr. Watts has kindly sent some excellent photographs (shown above) of his setup for making trucking shots and furnishes the details of its construction.

The track for the camera support consists of two standard strips of one inch by two inch white pine, nine feet long. The strips are held parallel to each other, fourteen and a half inches apart, by strips of one by four inch pine nailed at eight inch intervals along their length. The top edge of each track is slightly rounded, to permit smooth sliding action for the camera support.

The upright support, which holds the camera, is made from plywood and is mounted on a wooden base made from one half inch plywood cut sixteen inches square. Small wooden blocks on each corner act as slides, and strips fastened to the bottom of the base on each side serve as flanges to keep the base from sliding off the track.

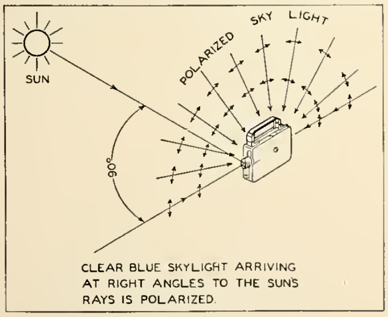
The top of the support, or head, is made from two pieces of one half inch wood, and it is pivoted so that the camera may be turned to either side. Wooden blocks fastened with thumb screws hold the camera firmly on the base. The setup is made so that the lens is about thirty inches from the floor when the camera is clamped in position. Of course, this distance is arbitrary and may be altered to fit one's special needs.

In addition to its usefulness as a camera dolly, this device serves as an efficient titler by adding, at one end of the track, a support or easel for the title card, as shown in the drawings. "Zoom" titles and "zoom" shots, combined with rolling or flip up titles, are easy to make with the proper additions. For straight work, Mr. Watts uses the board shown in the top drawing.



Above, home dolly and track designed by J. H. Watts, ACL; below, its use in title filming

Study of the diagram will show you how to get dark skies with a polarizer


SKY LIGHT
POLARIZED
SUN
90°
CLEAR BLUE SKYLIGHT ARRIVING AT RIGHT ANGLES TO THE SUNS RAYS IS POLARIZED.

Polarizing angles The function of a polarizer in deepening the blue of the sky in color shots is sometimes not clearly understood. The effect is most pronounced when the sun's rays are at right angles to the axis of the lens. The diagram at the bottom of this page shows the camera in this position in relation to the sun. It will be seen that the darkening of the sky is most pronounced when the sun is directly to the right or to the left of the camera. In this position, one may shoot at any vertical angle from horizon to horizon and still obtain a dark sky. Turning the camera to the right or left will lessen, progressively, the amount which the sky is darkened, although a reasonable effect will be obtained up to the point where the camera is shooting almost toward the sun, or almost directly away from it. One can see clearly why it is impossible to darken the sky by a polarizer with either back lighting or flat, front lighting on the subject. Observation through the filter, as it is rotated before the eyes, will show exactly what effect may be expected.

Telephoto angles A telephoto lens is very useful as an aid in securing closeups when it is inconvenient to move the camera itself nearer to the subject. Close shots that have added to the vividness of many a film, amateur or theatrical, have been obtained in this

[Continued on page 83]

Those destructive errors that spoil many good films

M. E. Cantwell from F.P.G.

Learn how to avoid the unlucky thirteen and make attractive shots like these

Victor De Palma from F.P.G.

The Unlucky 13

KENNETH F. SPACE, ACL

THIS time of year is a crucial one on the movie maker's calendar. Those who received cameras as Christmas presents have, by now, exposed enough film to be pleased with much of it, yet disappointed at certain things without knowing just what caused the trouble.

Older movie makers are brushing up on filming technique in anticipation of their summer vacations.

While we should all like to make perfect shots every time, we know that it is quite unlikely that we shall be so fortunate. For the beginner, there is the cheering thought that the more mistakes he makes at the start, *and corrects*, the sooner he will have that confidence born of the knowledge that he will not repeat the same mistakes.

If we know the causes of our poor work, we can go about remedying them. Some of us may not have learned to identify these common errors, so we shall try, in the following paragraphs, to outline the most prevalent causes for filming failures and to tell how they may be corrected.

All errors that are possible cannot be included, but those listed outnumber all the rest in likelihood of occurrence and, by coincidence, they total thirteen, truly the "unlucky 13" for movie makers.

1. Underexposure. *Symptoms:* Entire scene is dark; there is no detail in the shadows; only the very lightest parts of the picture are visible.

Cause: Too small a diaphragm opening was used. If the full opening of the lens was used, there was not enough light on the scene to get a picture—probably it was too early or late in the day, or the scene was filmed in too dark a place.

Correction: Do not guess at exposure. Consult the exposure table or scale on the camera or in the instruction book and adhere to its advice. Or, get a good photocell exposure meter. You will save its cost by not wasting film. Believe the meter when it says *no* unless you are willing to risk film loss.

2. Overexposure. *Symptoms:* These are just the opposite of underexposure; almost all the scene is too light, bleached and washed out looking; the shot is glaring and foggy.

Cause: Too wide a diaphragm opening was used, which admitted too much light to the film. Possibly the sunlight was too bright (on a beach, for example) for even the smallest opening with a fast film.

Correction: Check exposure carefully before shooting a scene. Use a meter if possible. If the sun is too bright for the smallest opening of the lens, use a filter, which will cut down the amount of light reaching the lens.

3. Out of Focus. *Symptoms:* Part of or all the scene is blurred and indistinct; moving objects are not clearly defined; features of subjects are not clear and sharp in closeup.

Cause: If the lens is a focusing one, the distance from the camera to the subject was not estimated correctly. If the lens is a fixed focus type, the subject was too close to the camera when it was photographed. If neither of these points applies, look for dirt on the lens.

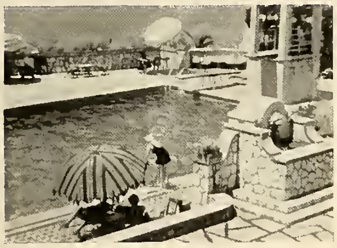
Correction: A focusing lens must be adjusted carefully, especially when it is used with large diaphragm openings or on near objects. When a distant shot is followed by a closeup, the movie maker sometimes forgets to change the focus. Make a habit of pacing off distances, or, better still, measure them until you are experienced. A helpful aid is a range finder, a little instrument by which one may determine distances accurately without measuring. If the lens is fixed focus, do not attempt to film objects closer than five or six feet without a portrait attachment.

4. Part of Scene Blocked Off. *Symptoms:* Part of the scene seems to be hidden by some dark obstruction coming in from the side of the frame; the

[Continued on page 85]

FRAMES FROM BETTER MOVIES

Examples of superior work from ten personal filmers

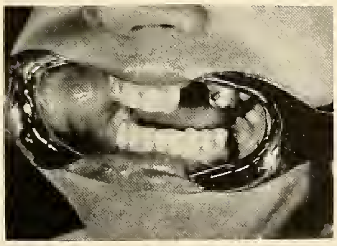


Island in the Sun, by W. W. Holcombe, ACL, contains handsome high key shots of swimming in a pool on the island of Jamaica. 16mm. color, 650 feet.

Patzcuaro, Its Commemoration of the Dead, by Xavier Frias, ACL, presents impressive closeups of natives during their religious ceremonies. 16mm. color, 400 feet.

Through the Window Pane, by Mrs. Warner Seely, ACL, is an unusually complete life story of a robin family that nested on a window ledge. 16mm. color, 400 feet.

Death Valley, by Guy Nelli, ACL, includes handsome and beautifully composed shots of the rolling sand dunes of the desert, a good cine subject. 16mm. color, 400 feet.



Ticonium Technic, by Harry Coleman, is a dental film featuring accurately focused and well lighted closeups like this one. 16mm. black and white, 1600 feet.

78° North, by Robert Nutter, ACL, pictures Commander Donald MacMillan's annual Odyssey to Greenland on the schooner *Bowdoin.* 16mm. color, 850 feet.

Jamestown Rediscovered, by Waldo E. Austin, ACL, is distinguished by unusually fine direction and costuming in sequences of historical events. 16mm. color, 800 feet.

Press Time, by the Rockville Cinema Club, is an ambitious drama of theatrical proportions, which offers examples of expert lighting. 16mm. black and white, 1100 feet.

My Alaska Cruise, by Theo M. Green, ACL, presents a well planned sequence of salmon canning, neatly inserted in this story of a journey. 16mm. color, 800 feet.

Our Children, by Leo Meister, makes telling use of full frame closeups, a continuity device that could be used more frequently. 16mm. black and white and color, 1600 feet.

James B. Ridge

• *Above, Alexander Leitch (left), outgoing president of Los Angeles 8mm. Club, congratulates C. William Wade (right), the club's prexy for 1940. Below, members and guests at Los Angeles 8mm. Club's fifth annual banquet.*

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Award winner at Hartford

At one of the largest and most successful meetings in its history, the Hartford Cinema Club was host, in late December, to Judith and F. Radford Crawley, ACL, Maxim Award winners for 1939. Following a dinner given by Mrs. John G. Lee, ACL, and Hiram Hamilton Maxim, ACL, daughter and son of the late President of the League, W. C. Goeben, ACL, opened the program with a screening of *Streets of Peace,* by Lewis B. Sebring, jr., ACL, an Honorable Mention film in the 1939 Ten Best selection. Then Mr. and Mrs. Crawley, after a short introductory talk, presented their new picture, *Canadian Power,* a 1200 foot sound on disc Kodachrome pictorialization of the history and development of Canadian electric power and, finally, as the climax of the evening, showed *L'Ile d'Orléans,* the Hiram Percy Maxim Award winner for 1939. According to a report from Mr. Goeben, the films were received enthusiastically by the club members and their guests, who adjourned at the end of the program to a buffet supper.

Los Angeles Eights

The Elks Club, overlooking Westlake Park in Los Angeles, was the December meeting place of the Los Angeles 8mm. Club, when the members celebrated their annual banquet and the announcement of officers elected for 1940. After comments by the retiring officers, Alexander Leitch, the president for the preceding year, introduced C. William Wade, the new president; A. J. Zeman, vicepresident; Leo Caloia, secretary; William Millar, treasurer. Claude Cadarette, founder of the club, then presented Mr. Leitch with a pin from the members, in appreciation of his services, after which, as the high spot of the evening, the winners of the Annual Film Contest for 1939 were announced. First prize went to Mr. Wade for his production, *It May Happen To You,* which also was awarded the Horton Vacation Trophy. Second and third places were won, respectively, by Paul Cramer, with *Conscience,* and Leon Sprague, with *San Francisco Exposition.*

Banquet in Walla Walla

Gathering at the Grand Hotel, in Walla Walla, Wash., fifty four members and friends of the Walla Walla Cinema Club recently attended an annual meeting and banquet. Edgar M. Thornton, ACL, was elected president for 1940, with Dr. George Scofield, vicepresident; C. L. Wilson, secretary; Milo J. Marcy, treasurer. Following the election, winners of the annual film contest were announced. In the 8mm. division, Cecil Ripley, ACL, took first award, with Frank Maddux, ACL, and Dr. E. M. Tapp in second and third places. In the 16mm. division, Kenneth Owsley, ACL, won first place, with Dr. Scofield and M. J. Thomas the runners up. Dr. Scofield's picture, a travelog of South America, was shown with the prize winning 16mm. film as part of the evening program.

Houston organizes

Organized by the methods suggested in the outline of the Amateur Cinema League, for forming amateur motion picture clubs, the Houston (Texas) Cine Club recently held its first meeting. Twelve movie makers became charter members, and the officers expect twice that number on the roster soon. E. L. Howell was made the first president, assisted by Dr. L. W. Moore and W. H. Becker, jr., first and second vicepresidents; J. T. Bobbitt, treasurer; Dr. H. L. Kincaid, ACL, secretary. Meetings will be held on first and third Tuesdays of each month. Dr. Kincaid asks that local amateurs interested in club membership get in touch with him.

Pittsburgh projects

A social program and a composite motion picture record of the activities of the club are among the new projects to be sponsored in 1940 by the Pittsburgh Amateur Cinema Club, ACL, according to a late report of Alice Johnston, corresponding secretary. At the last meeting, I. R. Sipherd was elected president, with H. McClain the vicepresident, Rose Goldman the recording secretary and George Asche, treasurer. Results of the annual contest of the club will be announced soon.

Contest in Wichita

Contests for vacation films are gaining favor among amateur movie clubs. At the latest meeting of the Wichita Amateur Movie Club, Eleanor Hodge won first prize with her vacation film in 16mm. color, *A Trip to the South,* while second prize was awarded to Russell Terrill, ACL, for his 8mm. color film, *Treasure Island.* By restricting entries to one reel, judging could be done at the meeting.

Philadelphia children

In the conviction that amateur movies got their start with family films, the Philadelphia Cinema Club dedicated its recent Christmas meeting to the children of its members. The program included motion picture cartoons, actual cartooning by Mike Angelo, a club member, and the distribution of presents by Santa Claus, this being the climax of the evening. Santa Claus was filmed by those members who had brought cameras—and who thus preserved a unique record both of their children and of their club.

[Continued on page 87]

Wide World

Shot in "Battleship Graf Spee Scuttled," first Castle Films "News Parade" release for 1940

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Filmo Master 8 A newly designed 8mm. projector, which will take 300, 400 or 500 watt lamps and which possesses de luxe features, is announced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. Essentially the same as the former Model 122 Filmo 8, the new machine is said to contain many new refinements. In addition to all the regular precision features and sturdiness of build which characterize projection apparatus made under the Filmo name, the new machine has additional features; for example, rack and pinion tilt, by which the picture may be adjusted on the screen by turning a knob; centralized switch panel, with separate controls for lamp and motor; tripod socket, so placed in the base as to allow the machine to be used on any standard tripod head; radio interference eliminator; a lens lock. All gear drive, electric rewind, still picture clutch, framing device and other standard Filmo features are incorporated. The price is not increased over that of the prior model.

Spee scuttled The trenchant title of Castle Films first *News Parade* release for 1940 is *Battleship Graf Spee Scuttled*. In this timely subject of world wide interest, we see, in a skilfully edited introductory sequence, actual scenes of raider warfare on the high seas, together with intimate shots of activity aboard the German pocket battleship. From this introduction, the action progresses logically to the results of the engagement off Montevideo, where the crippled *Spee* is shown in detail, with the marks of battle plainly visible. Spectators jam the waterfront during those momentous hours while a decision is in the making, and, finally, with her worst wounds patched, the warship, manned by a crew of unmarried men, steams out again to her rendezvous with the unknown.

Air and "zoom" shots heighten the tension. Finally, in the gathering dusk, there is a terrific explosion, and clouds of black smoke roll skyward from the doomed ship. Hungry flames pierce the murk, and the *Graf Spee* is no more.

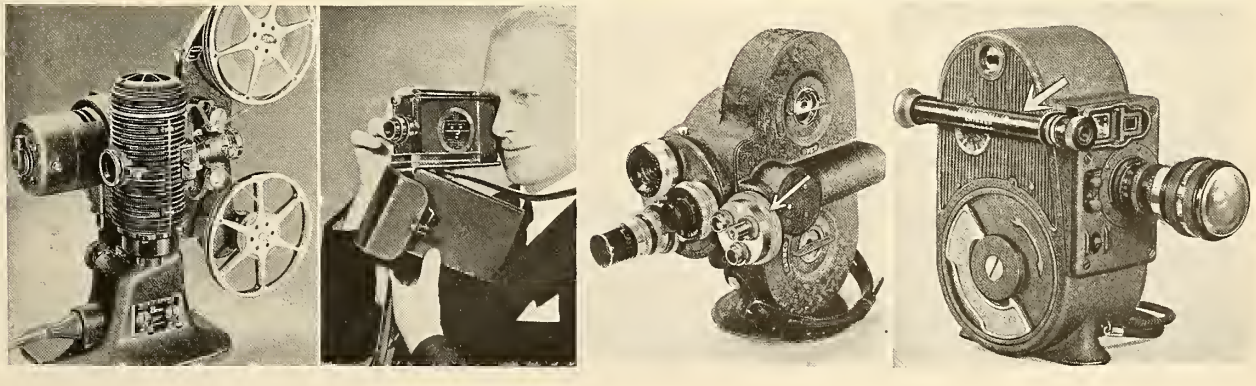
Castle Films has done another excellent job of making current history available to all 16mm. and 8mm. projectionists. The regular versions will be released, at standard prices, in silent and sound. Further details may be had from Castle Films, Inc., 30 Rockefeller Plaza, New York.

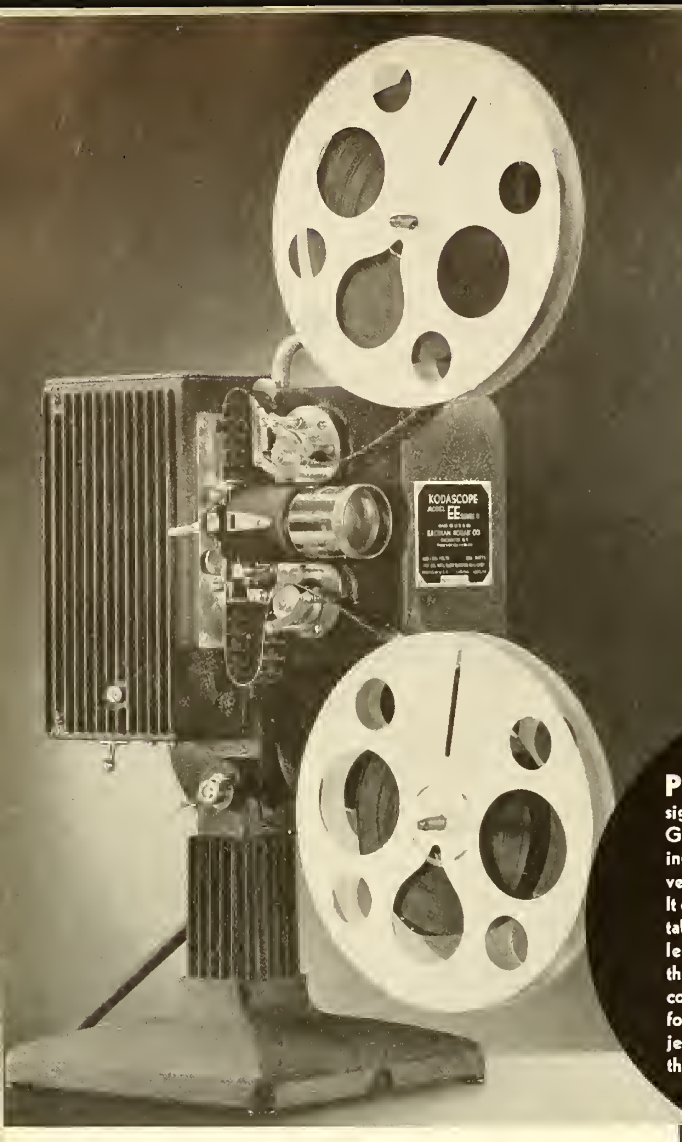
Kodak exhibit A comprehensive showing of all important factors involved in serious amateur photography is incorporated in a traveling exhibition currently sponsored by the Eastman Kodak Company. Unusually broad in its scope, the exhibition features apparatus, methods, materials and finished photographic accomplishment. Selected Kodachrome projections from the famous Cavalcade of Color at the New York World's Fair 1939 will be made, to the accompaniment of original music and narrative. Kodachrome movies of the Fair will also be screened. There will be local print salons, lectures and demonstrations. The list of exhibit locations includes practically all large cities in the United States, with dates at present extending to April.

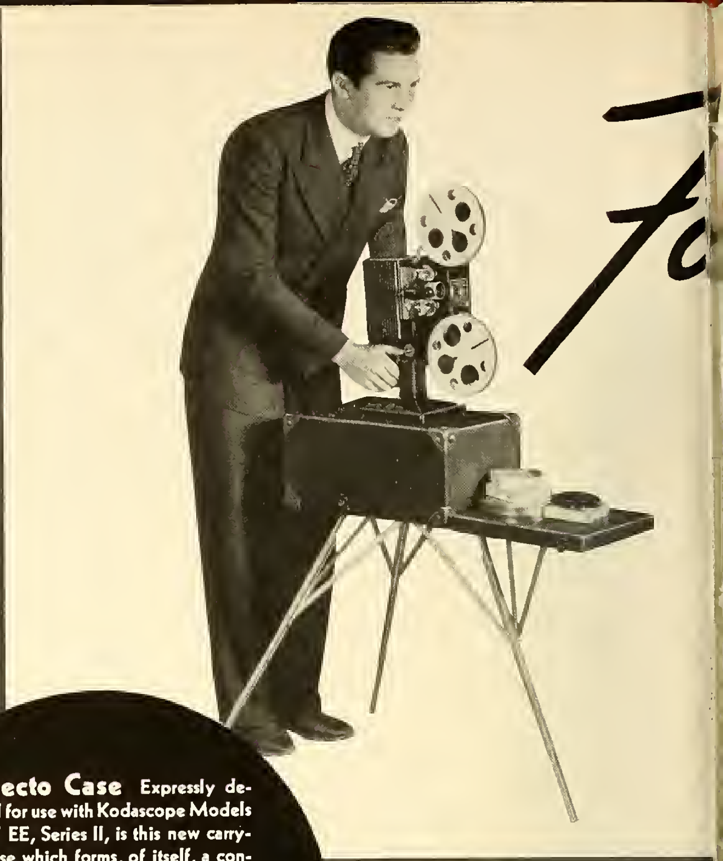
Gevaert gives reels Users of Gevaert reversal film, who send in a total of 400 feet of 16mm. film for processing at one time, will receive their footage back, spliced on a 400 foot projection spool, ready to show. This applies to films processed in the U. S. A. and Canada.

[Continued on page 88]

New from Bell & Howell: (from left to right) Filmo Master 8 projector; Ready Rest Carrying Case; rotating Positive Viewfinder Turret on Filmo 70-DA; snap on Positive Viewfinder on Filmo Companion 8







Projecto Case Expressly designed for use with Kodascope Models G and EE, Series II, is this new carrying case which forms, of itself, a convenient and compact projection stand. It eliminates the need for setting up a table. Unlimber the folding tripod legs, encased in a panel on the side of the carrying case—the unfolded tripod compartment forms a convenient shelf for extra reels and film. The sturdy Projecto Case occupies less floor space than a bridge table. Price, $25.

▲ KODASCOPE EE, SERIES II

A fine projector at a truly remarkable price. Eastman-made to meet a demand for a really capable 16 mm. projector at low cost, Model EE offers many exceptional qualities and features, including . . . permanently lubricated bearings, motor-driven rapid rewind . . . variable speed control . . . effective cooling . . . carrying handle . . . positive framing device . . . quiet, efficient operation.

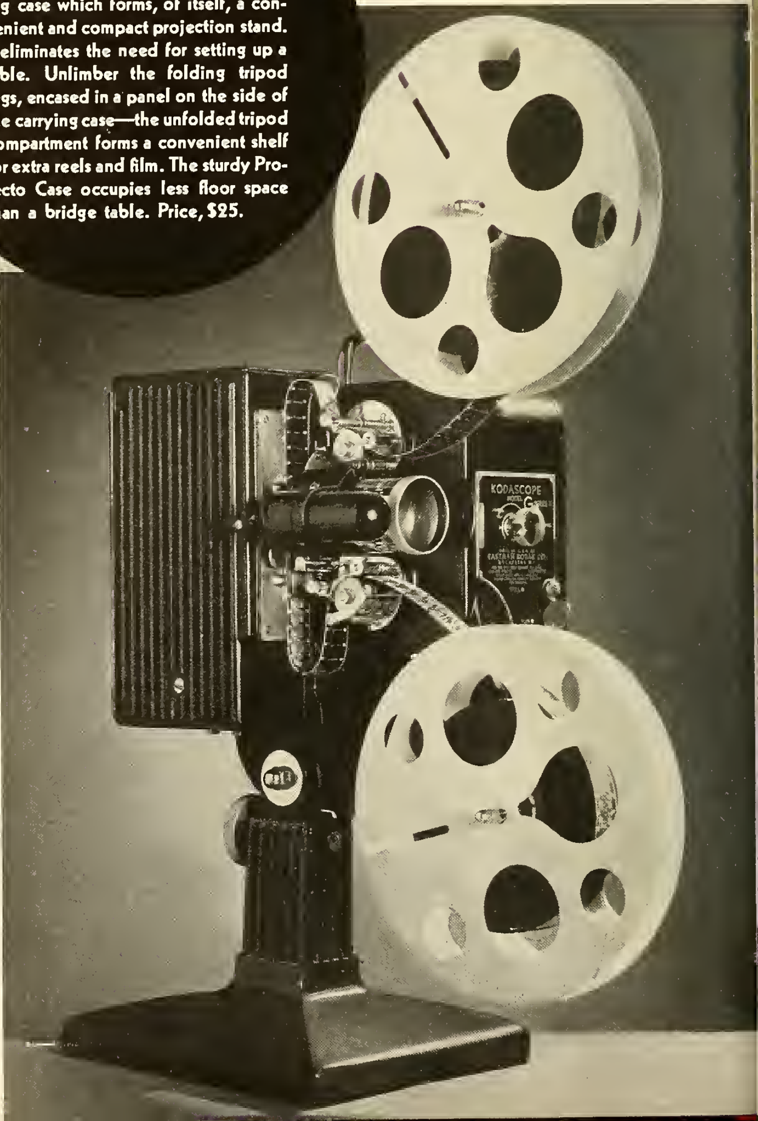
Unless otherwise specified, Kodascope EE, Series II, is regularly equipped with the 2-inch *f*/2.5 lens and 400-watt lamp. Price, $65.45. Other lens-lamp combinations available at a slightly increased cost.

KODASCOPE G, SERIES II ▶

An aristocrat in every detail, yet its cost is far less than experienced movie makers have hitherto expected to pay for a comparable projector.

Consider some of its features. There's a threading pilot light, affording ample light for threading and pre-projection adjustments. As projection is begun, the threading light goes off. Threading is further facilitated by a hinged film gate which opens wide; film slips into place easily and accurately. Operating controls are concentrated; a single switch controls four major operating functions. Any single frame of movies may be projected as a "still," with automatic protection of the film. Variable speed control, of course. At no point does the image area of the film come in contact with metal—a factor in film life and freedom from abrasion marks.

As regularly equipped with the 2-inch *f*/1.6 lens and 500-watt lamp, Kodascope G, Series II, is priced at $123. Other lens-lamp combinations vary the cost slightly.



Better Movies

RELY ON KODASCOPE PROJECTION

KNOW the pleasure of showing your movies so that they do you full justice as a competent movie maker.

Eastman-made, Kodascopes are highly specialized projectors, the sole function of which is to project home movies with all of their inherent clarity and beauty intact. It is not only a matter of brilliant projection lamps, although you may use a 750-watt lamp if you need to; nor is it entirely a matter of the exceptionally efficient optical system used in both Kodascopes G and EE. It's a combination of a number of factors. And the combination works out to give you full mastery of your home movie shows, easily and without fuss.

Kodascopes Model G and EE, Series II, both offer "tailor-made projection"—projection suited exactly to meet your specific needs. Five lenses (1-inch *f*/2.5, 2-inch *f*/2.5, 2-inch *f*/1.6, 3-inch *f*/2, and 4-inch *f*/2.5) and three lamps (400-, 500-, and 750-watt) are available, from which the combination suited to your requirements may be selected.

Both Models G and EE, Series II, may be operated on either A. C. or D. C. . . . both offer the advantage of use with the Projecto Case . . . both permit exact line-up of the lamp with the optical system by means of a convenient setscrew.

Both merit the inspection and consideration of every movie maker who wants to know the full pleasure of showing his movies at their best.

Among 1939's "Ten Best" . . .

Of 1939's "Ten Best Non-Theatrical Films," as selected by the staff of "Movie Makers," eight were made on Ciné-Kodak Kodachrome Film. (Six were 16 mm.; two, 8 mm.)

Eight of the "Ten Best," including the winner of the Hiram Percy Maxim Memorial Award, were filmed with Ciné-Kodaks.

The makers of better movies rely on Ciné-Kodak equipment.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

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For Better Movies

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Unless otherwise specified, Kodascope EE, Series II, is regularly equipped with the 2-inch f/2.5 lens and 400-watt lamp. Price, $65.45. Other lens-lamp combinations available at a slightly increased cost.

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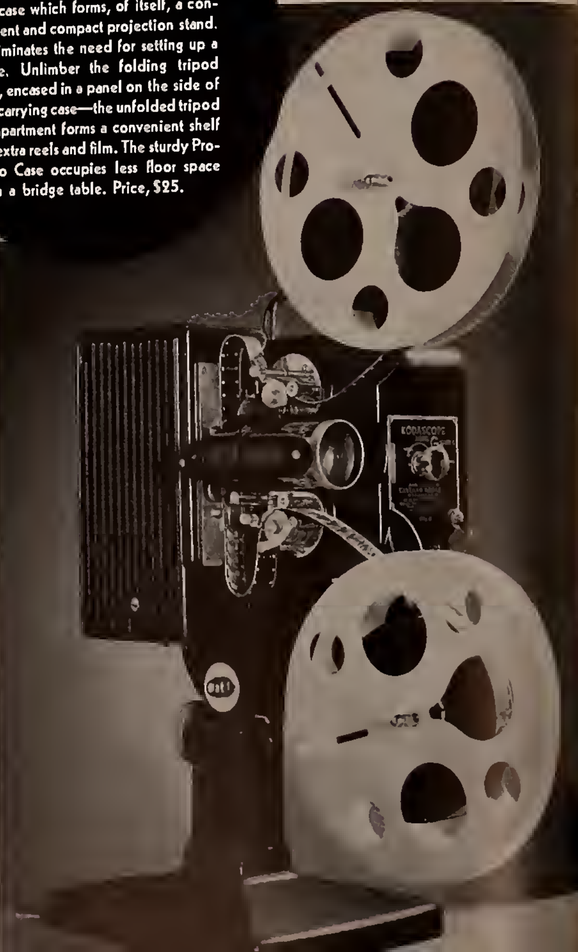

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EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

16mm. frames by Laurence S. Critchell, jr., ACL

At left, frame enlargements from "Camp Ha-wa-ya," boys' camp film

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr., ACL

Camp Film in Color

Filmed on 1700 feet of 16mm. Kodachrome, *Camp Ha-wa-ya* was made last summer for a boys' camp of that name in the Maine mountains of New England. Its producer was Paul Pearse, of Montclair, N. J., the owner of Ha-wa-ya, and its actors were the seventy or eighty boys who were spending the summer at camp.

The film follows, by and large, the continuity of dawn to dusk. Opening with a shot of a bugler in pajamas, it ends with a scene of the bugler at retreat, presenting pictorially, between those two events, the life in camp. The difficulty of embodying widely separated events of the camp season within the time limit of a day was overcome by alternating from the specific to the general, from sailing and baseball (by way of example) to moral growth and awards for progress.

The film is being used by Camp Ha-wa-ya to recruit new campers during the winter months. It was filmed by the editor of this department, who (it might be mentioned in passing) acquired considerable respect, before he finished, for the problems of the practical filmer.

Films for Red Cross

Elmer F. Way, ACL, of Grand Rapids, Mich., has joined the ranks of those movie makers who have contributed their time, their equipment and their experience to make a film of a local chapter of the National Red Cross. Mr. Way's film, *Life Lines*, portrays, in 400 feet of 16mm., the regional work of the chapter, placing its emphasis not so much upon national emergency relief as upon the day to day services of the Red Cross.

Movies Aid Drama Study

A unique and profitable use of the motion picture in classroom study was developed recently by W. Bown Adams, ACL, of the Saturday Professional Children's School, in New York City. This school for the drama, which is a division of the Theodora Irvine Studios, has put into practice a plan of Mr. Adams's, by which the pupils are photographed on 8mm. film during their study work—that is to say, their student theatrical performances—and the films are projected later before the entire class. This scheme, a kind of cinematic mirror, not only enables the students to see themselves as the audience sees them, but also to observe their own mistakes and the effectiveness (or ineffectiveness) of their dramatic expression. The value of this to students of the drama, as Mr. Adams pointed out, is almost inestimable; moreover, the film, like a phonograph record of a singer's voice, remains as a permanent yardstick against which to measure improvement.

Tractor Use Studied

Produced for a tractor school of Walla Walla, Wash., *Caterpillars Don't Crawl*, by C. R. Ripley, ACL, tells, in 400 feet of 8mm. film, the story of mechanized farming around Walla Walla. Distinguished by a warmth of tonal values, the film is particularly striking in its landscapes. Mr. Ripley plans to use it before audiences of factory equipment men at the Walla Walla school and, later, in the branch offices of Caterpillar and International Tractors throughout the country.

U. S. Dept. of Agriculture Movies

Improper handling of livestock in transit to market has been costing stock men and packers about $12,000,000 a year, according to a report from the United States Department of Agriculture. Thousands of sheep, hogs and cattle die or are injured annually in shipment, largely from preventable causes. To show how this loss may be reduced, the department has released a two reel sound motion picture, *Do Unto Animals*, which portrays proper methods of shipping livestock, both by rail and by motor truck.

The film, sponsored cooperatively by specialists of the Bureau of Animal Industry and the National Livestock Prevention Board, was produced by the Motion Picture Section of the Department's Extension Service. It is another addition to that formidable library of practical films which the United States Government has been building for the past several years.

Willard Moves

Willard Pictures, that venerable old timer in the relatively new 16mm. business film production industry, moved

[Continued on page 83]

Three days of sequences

[Continued from page 63]

exposed it briefly and faded it out. This treatment gave the desired information in white letters, which fade in and out, without interrupting the visual continuity.

When we reached the consecrated church of Ste. Famille, with its three beautiful spires and its magnificent wood carving, we made our study more detailed. We made telephoto closeups of the carved figures; we showed the horse and buggy at the hitching post and, after the mass, a colorful French Canadian farmer chatting and joking with his neighbors as his family climbed up to tax the capacity of his creaky vehicle. A scene of the peopled courtyard and a tilt up the façade of the church, to the cross on the steeple, are followed by a fade out to end the sequence.

The section of L'Ile d'Orléans dealing with the work of the people runs about 250 feet. The subjects were filmed at their usual tasks and, as a general rule, were apparently quite unconscious of the camera. No particularly interesting technical difficulties were encountered, and we observed, to the best of our ability, the rules of long shot, medium shot and closeup, careful composition and attention to exposure, which are perennially discussed in MOVIE MAKERS. We closed each separate sequence with a fade out and used explanatory titles as introductions only when absolutely necessary.

The effect of the closing sequence is made clearer by an explanation of the way in which the film was titled. We have mentioned the illustrated volume, *L'Ile d'Orléans*, which we used for our preliminary study. The main title of the picture was superimposed over a closeup of this colorful book lying, closed, on a background of homespun. A hand lifts the book cover to reveal the first subtitle, *Five miles from historic Quebec City lies the gateway to a land where the peaceful living of the French peasants of three centuries has wrought a spell of Old World enchantment.* This then fades out, and the previously described trucking shot of the bridge fades in.

Judy lettered the titles in Old English script, with India ink on dark ivory art paper. These were pasted into the book and, wherever possible, the illustrations in the volume were used to create the desired mood. For instance, the church sequence was preceded hy a fade in, showing Maillot's *Ste. Famille* (a water color of the beautiful church building), which was then turned over to reveal the explanatory subtitle. The title then faded out to reveal the scenes already described.

The closing sequence of the film shows a peaceful evening scene of cattle in a pasture, a dissolve introduces a shot of a picture in the book, the straining oxen of Horatio Walker's *The Last Gleam*, and the page is turned to reveal the subtitle, *It is with regret that we leave this old, quiet land to return to the workaday world.* This subtitle dissolves to a scene in the foreground of which is a straining ox team and in the background of which is the modern bridge arching to the mainland. This dissolves to a moving camera shot made as we returned over the bridge to Quebec. This, in turn, dissolves to the open book, a page is turned to reveal *Finis*, and the book is closed.

It might seem that to produce such a film as *L'Ile d'Orléans* would require a great deal of time. Actually, we spent only three days in shooting the picture, in addition to the day spent in a study of the island. It is true that we worked from sunrise to sundown, but this only served to enhance our enjoyment of the generous meals and the warm homespun blankets of Madame Aubin.

When you want post recording

[Continued from page 68]

hundred feet should run through in exactly two minutes and forty seven seconds. The speed of a silent projector without a special motor can be increased to twenty four frames a second, but it is difficult to keep the speed constant.

It is possible to write a narration closely timed to the picture without the aid of a projector running at exactly twenty four frames a second. This is done by measuring each scene and preparing a list of scenes with notations of the time required for each shot. By referring to the table on page 78, you can determine the duration of each scene, if you know the footage.

The list of scenes, with the screen time for each shot, can be used as a guide in writing the accompanying narration. One checks the timing by reading the narration while holding a stop watch.

This method suffices up to the point where the narrative is to receive the final polishing; then it is almost imperative that the whole script be rehearsed in conjunction with the picture as it is being screened at exactly twenty four frames a second. This is especially true if the script is "tight" and if phrases and words must synchronize exactly with the appearance of certain scenes or the appearance of certain subject matter within the scene.

If the script is being written with the aid of a projector running at twenty four frames a second, tackle the job in brief stages; run a few scenes through the projector, write the narration accompanying this section of the film and rehearse to obtain proper timing before proceeding to the next section of the

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Chicago
716 No. La Brea
Hollywood

Feet of film projected	Minutes	Seconds
1		1.7
2		3.3
3		5.0
4		6.7
5		8.3
6		10.0
7		11.7
8		13.3
9		15.0
10		16.7
12		20.0
14		23.0
16		27.0
18		30.0
20		33.0
22		37.0
24		40.0
26		43.0
28		47.0
30		50.0
32		53.0
36	1	0.0
40	1	7.0
44	1	13.0
48	1	20.0
52	1	27.0
56	1	33.0
60	1	40.0
64	1	47.0
68	1	53.0
72	2	0.0
76	2	7.0
80	2	13.0
84	2	20.0
88	2	27.0
92	2	33.0
96	2	40.0
100	2	47.0

Duration of various lengths of 16mm. film projected at standard sound speed of thirty six feet a minute.

movie. Continue in this way until the job is finished; then check the whole narration carefully by reading it a couple of times while the film is being projected.

The most common fault of beginners at the job of writing narration for sound films is to prepare too much copy, making it necessary for the announcer to talk as fast as he can throughout the length of the picture. Obviously, continuous talking without pause is tiresome, and, further, it makes it very difficult to synchronize the narration exactly with the picture, for there are no pauses in which to adjust the tempo of the narration.

A narration that allows frequent, if brief, periods of silence is far better. The audience welcomes moments of silence, and these add to the effectiveness of the narration itself. Generally speaking, the narration should not require the announcer to deliver more than a hundred to a hundred twenty five words a minute.

If music is to be used, the pauses in the flow of narration must be even longer. Music for 16mm. sound films is usually recorded from phonograph records, but compositions must be selected that are in the public domain, and transcriptions must be used which are not restricted for rerecording, unless one is prepared to pay the usual fees. There are some foreign made records that are very helpful in this respect. (Fees for rerecording music are not prohibitively high, but one must get in touch with the manufacturer of the records and put the problem to him.—*Editor.*)

You can add music and sound effects at the time the narration is recorded, or these may be recorded on a separate track at a later time and rerecorded on the master sound track. The whole procedure is amazingly flexible.

Most studios and laboratories handling 16mm. sound on film recording have facilities for making shots with lip synchronization, as well as for doing post recording, so, if you desire, you can plan a synchronized speech to be inserted at the beginning of the picture or at any spot you wish. This is filmed at the studio and is usually limited to scenes of some person giving an address, but, if you want to go to the expense necessary, you can order any type of synchronous shot that you may want.

After the narration is finished and checked, it is ready to go to the laboratory with the film for recording and printing. If possible, visit the studio and "sit in" during the recording. Then you can check results as the work progresses and you can make certain that the announcer is reading your script as you meant it to be read. If the script does not fit properly at any spot, you can make the necessary corrections during the preliminary rehearsal.

Even though you are, yourself, available and would rather like to read your own narration, it is always best to use a professional announcer, or at least somebody trained in public speaking.

Filming ultra closeups

[Continued from page 66]

cameras that have the critical focusing feature. It allows the camera to slide sidewise through a predetermined distance so that its critical focus device and viewfinder may be brought successively into the position normally occupied by the taking lens. In the case of the Filmo Eight, this allows full field visual focusing. For ultra closeups, this aid is used in conjunction with an extension tube or supplementary lens. (Made by Bell & Howell Company.)

9. This reflex focuser is fitted between the lens and camera and allows one both to focus and to center the subject on a ground glass. The device remains in position during filming. The prism slides out of the way of the path of light during actual shooting. but it is always ready for instant use when the camera is stopped. This accessory may be used for ordinary work with lenses having a focal length of four inches or more and will serve as an extension tube for filming minute subjects with shorter focal length lenses. (Made by C. P. Goerz American Optical Company.)

10. Certain telephoto lenses, such as the one illustrated here, may be racked out by a special adjustment for filming extreme closeups. Such lenses must be used with some sort of visual centering and focusing device, since the focusing scale engraved on the lens barrel does not function at close range and since the camera's ordinary finder system is not suitable for centering at such short distances. (Made by Eastman Kodak Company.)

11 and 12. Special focusing units are designed for magazine cameras, and these may be slipped into the space for the ordinary film magazine. The full camera field then may be seen on a ground glass just as it will appear on the film. A film magazine is substituted for this unit just before actual shooting. This provides visual focusing and centering at short camera distance, but, to get extreme closeups, an extension tube or supplementary lens must be used in addition. (11, made by Bell & Howell Company; 12, by Eastman Kodak Company; one also made by C. P. Goerz American Optical Co.)

13. A critical focuser provides means for examining part of the image on a ground glass. It may be used for focusing, but not for centering to the edges of the frame, as the entire area of the image cannot be seen through it. For ultra closeups, this device also requires some special lens equipment, such as a telephoto or supplementary lens. (Made by Bell & Howell Company.)

14. The critical focuser for Filmo Eight cameras does show the full field and is therefore suitable for both focusing and centering when used in conjunction with an alignment gauge. For ultra closeups, supplementary lenses or telephotos with extension tubes are used in addition. (Made by Bell & Howell Company.)

15. Extension tubes, like supplementary lenses, are primarily devices by which small objects filmed at short distances from the camera may be brought into focus. Extension tubes require some means of full field visual focusing. The set illustrated is for use with Eastman lenses only. (Made by Eastman Kodak Company.)

16. This camera has full field visual focusing, and one may observe, on a ground glass, exactly what will appear on the film. Thus, one may check the

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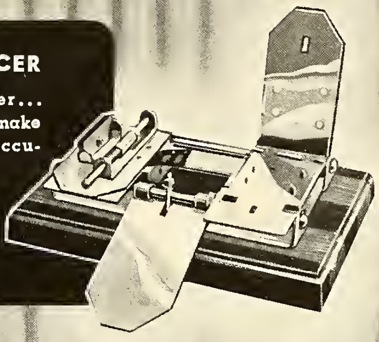

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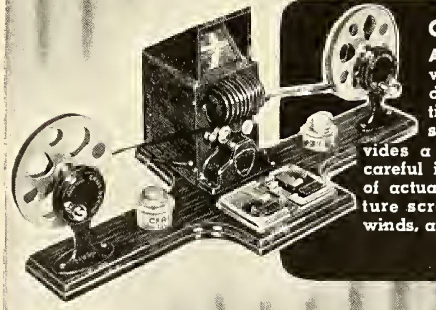

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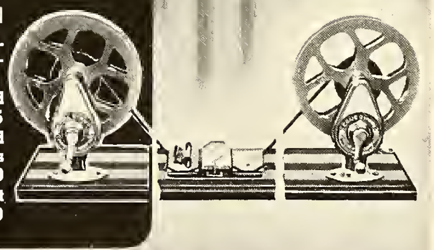

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focus of and may center subjects in extreme closeup. To obtain extreme closeups, this feature may be used in connection with a telephoto lens or a lens of any focal length plus an extension tube, giving as complete a range of ultra closeup possibilities as practicable. (Made by Eastman Kodak Company.)

Titling in Kodachrome

[Continued from page 65]

illustrations themselves afford attractive backgrounds for color titles, and, by using them, you can avoid the necessity of buying specially colored paper or coloring the titles by hand. Compositions and designs can be excerpted from the advertisement, and the fact that the field of the small titler is small, in comparison to page advertisements, is a considerable advantage. You can select a portion of the advertising or illustration that meets your needs exactly.

For this purpose, a mask made by cutting a rectangular hole in a piece of cardboard is very helpful. The outside size of the cardboard should be such that it just fits in your titler, and the inner hole should be just a trifle larger than the actual title area. By placing this mask over portions of magazine illustrations, one can discover pleasant compositions and handsome color schemes that exactly fit the needs of your title making setup.

In search of a background for a two word lead title for an 8mm. color film, I discovered a reproduction of a water color sketch of a girl in a full skirted evening dress. The folds of the skirt covered the area filmed by my titler and appeared to offer a pleasant, softly colored title background. I clipped from the page a square which contained the section I wanted and turned it around so that the folds of the skirt ran in horizontal lines. In the center of the title area, I lettered, with black ink, the legend, *Two Hearts*, the film's lead title. On the screen, the title background fits so well that it appears to be especially made for the purpose.

A handsome Elizabeth Arden advertisement for perfumes furnished charming backgrounds for the lead and *Finis* title of an Easter reel, although only portions of the whole design were used.

Here, for the title wording, I was able to use some of the lettering of the advertisement itself. Outside of the area that I had chosen for the title background was the legend, "Gifts for Easter." I cut out the word, "Easter," and pasted it on the portion of the design chosen for the title. The date, I lettered by hand beneath the word, "Easter." The word, "Finis," for the end title was painted by hand in the same style of lettering as that of the word, "Easter," clipped from the advertisement.

By careful perusal of several magazines, you are likely to come across the exact words that you want to use for a lead title, and these can be cut out in strips and pasted on the background that you have chosen.

Instead of magazine illustrations, you may make use of greeting cards. One movie maker has collected a large selection of those that are especially suited for title purposes. The choice of colors and designs is almost unlimited, embracing everything from Christmas, Easter, *bon voyage* cards and comic valentines. Amusing cartoons are available for personal and family reels.

Your color titles can be exposed either by flood light, with Kodachrome "A" stock, or in the sunlight with regular Kodachrome. If you take your title board outdoors, be sure that you set it up with the sun's rays falling directly on the titler. If the titler is placed in the shade, you will not obtain a true color rendering, but a gray blue effect. A stop of *f*/8 is about right for photographing the average color title in sunlight. When making titles with artificial light, however, you will have to experiment a bit to obtain the perfect exposure. A meter will be a help in any case.

I find it helpful to make a practice of leaving five or six feet of 8mm. color film unexposed at the end of each roll that I shoot. This I use for titles—not for the picture that I am currently filming, but for its predecessor, the titles for which have been planned and written.

African expedients

[Continued from page 64]

for shooting unusual subject matter that might have theatrical value.

Our cameras functioned perfectly at all times, seemingly unaffected by intense heat, excessive dampness and severe jolting. All of them were set to operate at a speed of twenty frames a second, as a compromise between silent and sound speeds, so that the films could be used for either purpose.

In every shot made with the Ciné-Kodak Special, the reflex finder was used for sharp focus and to facilitate getting carefully planned compositions.

A heavy tripod for 35mm. cameras proved ideal in spite of its weight. On vibrating river boats, in tipsy native canoes, on slippery grass roofs and in steaming jungle swamps, it served its purpose steadily. The facility of "panning" and tilting by crank was a great help in discovering good compositions quickly and in following action smoothly.

Not knowing we should be in Africa so long, we took most of our film with us when we left New York. The bulk of our work was done on panchromatic film, supersensitive being used only for interiors. All film was tropically sealed, so that we had no worries until it was exposed. Then we took every precaution to keep it from spoiling.

As each hundred foot roll was taken

out of the camera, it was sealed in a large tin, in the bottom of which an open jar of calcium chloride was fastened. After forty eight hours, this absorbed every bit of moisture in the tin, and, at that time, we resealed the films in their original cans. We did not always send these out of the country immediately, since they had to be checked at customs offices, a formality that was not possible when we were living off in a native village, as we did a great deal of the time. So it was necessary to hold the exposed film until we could reach a customs office, but not a single foot of film was spoiled by the weather! Our shoes were covered with mildew, our leather cases rotted and fell apart, unpainted metal camera parts rusted, but our precious calcium dried film came through unharmed.

In all the miles that we traveled, we found few places that offered a perfect setting for movie shots. The half primitive, half civilized African has a conglomeration of the old and the new that is not always picturesque. Except far in the interior, men live but to possess some of the adored white man's clothing. No matter how old and ragged, no matter what it may be, an article of white man's apparel definitely gives the African caste. We found the natives wearing long woolen overcoats, shredded shirts with the tails flapping and tuxedo coats without trousers. None of this costuming fitted the productions that we were trying to make.

The Story of Bamba was made in the lower Congo, where almost every native has been under the influence of civilization long enough to be outwardly marked by it. If you see this picture, you will wonder how we ever got Bamba's village to look as if no white man had ever been there. You would wonder more if you saw the actual village. It wasn't easy to find any village where the people were willing to help us. And, if they had dreamed that our work would stretch out over two and a half months, none of them would have agreed to be in the picture.

Africans are very much like children and, after the first few days, when the novelty of cameras, reflectors, etc., has worn off, they are not interested in being movie stars, and all want to go home.

We moved into our chosen village, bag and baggage, in order to secure the interest of the people, and then we set to work to make it look like an African village untouched by civilization. We tore out European doors and sills and hired old persons to make the kind that were used when they were young.

We hung vines and placed transplanted trees where we wanted them. For our interior scenes, we took the roof off an old hut and tore out two of the walls. Then we set up a bed and arranged fetishes, gourds, baskets and all the paraphernalia of a witch doctor. We even built a burial ground and decorated it,

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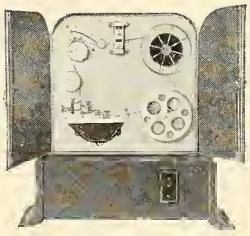

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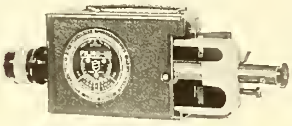

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as we did not want to get in trouble with the local spirits by using the village's actual graveyard.

The real difficulties began when we tried to get our actors out of their adopted clothes and back into their own loin cloths. Accomplishing this once did not suffice for the whole picture. We had the same struggle every day that we shot, with the added difficulty of getting the actors into exactly the same type of loin cloths that they wore in the previous scenes. Our interpreter wore himself out on the subject before we even started to make pictures.

It is impossible to make movies of Africans without the assistance of a man who not only is a good interpreter, but also who knows personally, and has the respect of the natives. Even so, they frequently get out of hand.

Some of our actors got haircuts in the middle of filming *Bamba*. Then, with scissors and collodion, we had to trim and stick it on them until they looked somewhat like they did in the previous sequence. Nganga, our witch doctor, refused to let us stick old hair on him. We lost a sunny day arguing and pleading with him and felt that we could never finish *Bamba* with a shorn witch doctor. But, by the time the sun came out again, a couple of weeks later, Nganga's hair had grown in!

Every morning at dawn, we rushed out of the hut where we lived, to see if the sun was coming up. It usually was not, but sometimes it looked as if it might, as we scurried madly around getting everything ready for the day's shooting. We had a sketch of the village, with all the baskets, pots, gourds and fetishes we needed marked on it, and we had to turn huts inside out looking for our wandering properties. The people made only the things that they needed, so there were no extras we could set aside for use in the picture.

After much calling and shouting, the people gathered in the village street, and we started the endless process of getting the old clothes off and the loin cloths on. With everything finally ready, at least seventy percent of the time, the sun went in. Then we sat and hoped—feeling glad for once that we could not understand very much of the language.

If the sun actually stayed out, we found the Africans, for the most part, very good actors. The difficulty was in getting them to do their acting within the confines of the camera. Our camera viewpoints were not only limited by the angle of the lens, but by the tin roofs on three sides of our tailored village. In extreme closeups, we had to rehearse the actors a great number of times in order to keep them within our field.

The natives not only lived their parts for the picture, but carried them right over into their daily living. Once we heard a terrible commotion and ran down the village street to find everybody screaming and yelling at everybody else. A typical African palaver, all because they thought the story we were making was true, and they had better straighten it out before we went on photographing it.

When, in the story, Bamba grew up and returned to his village to give injections during an epidemic, the villagers didn't want the scene "faked." They believe injections will cure anything, so we had the mission doctor, who was also our interpreter, bring some special hypodermic medicine for the scene.

Sometimes, it was necessary to teach the people to use our gestures, so that the pantomime would be understood here in America. For instance, the Africans always point with their lips, but, if they did this in the middle of a dramatic scene, an American audience would certainly think that they were making faces. In directing scenes, however, we had to point with our lips in order to make the natives understand us. Now we find it so much simpler, particularly if one's hands are busy, that we can't get out of the habit.

Most of the time that we spent in Bamba's village, we were not making the picture, but were trying to keep the people interested so that they would stay with us. We jumped rope and did stunts until we were weary. Then we made pinwheels, dolls, airplanes, until we had used up all the material that we had on hand. A bowling alley, with old spools for pins and hard, green fruit for balls, kept everybody busy for a long time. This last earned us the name of Mpangala, which means "somebody who is always making things and playing with the children."

"Pick up Sticks" contests for men, women and children became quite the rage. We had to drop out of these because we were so easily beaten. Africans have no nerves at all!

But sometimes the sun did come out, and then we really went to work. Until the last light of the day was fading, we kept at it, always hoping to catch up on some of the lost days.

When, at last, *The Story of Bamba* was finished, we had a big feed for the ninety odd members of the cast. Sometimes the people neglected to appear when we were making pictures, but everybody turned out for the "eats"—and a few extra. We paid them all a few francs, hardly enough for all they did for us, and gave the stars portraits of themselves.

When we left, the villagers all turned out to say goodbye. As we drove away, they were singing joyously and clapping their hands as they chanted ". . . Mpangala goes on a journey, now our troubles are dead. . . ."

Practical films

[Continued from page 76]

recently into new quarters at 130 West 46th Street in New York City. To celebrate the occasion, the associates of the company showed, before an audience of several hundred guests, three new sound films, *With These Weapons,* produced for the American Social Hygiene Association; the new Firestone picture, *Sleeping on Air;* and a four reel Kodachrome production, *Middle America,* sponsored by the Middle American Research Institute of Tulane University.

Ski Travel In Color

The commercial travelog produced for steamship lines and travel agencies is a growing field for the 16mm. practical film. Last summer, the Grace Line sent John C. Jay, jr., ACL, 5000 miles south to Chile, where he produced for them a 400 foot motion picture in Kodachrome, showing the seasonal skiing in Farellones, a ski resort about an hour and a half outside of Santiago, and in the lake region further to the south where, as the film reveals, one may ski on the slopes of volcanic cones 18,000 feet in height.

Marked by a pervasive quietude, the film resembles, in some of its color sequences, the style of Maxfield Parrish. That this was achieved by filming in the late yellow afternoon light affords a suggestion to movie makers who also have occasion to photograph in those regions of brilliant whites and dark blues above the timber line, where a variety of tonal values is sometimes difficult to secure.

Being shown by the Grace Line to various ski clubs and similar organizations throughout the country, Mr. Jay's film reaches a specific group of sportsmen. Nowadays, it would seem to be no longer sufficient to produce straightforward travelogs for commercial use, but to discover, as Mr. Jay has done, a novel and reasonable approach to an interested group of the public.

The clinic

[Continued from page 69]

way. But, when one has made a medium shot with a normal lens and has shifted to a telephoto for a closeup, he should remember the desirability of changing the camera angle. Ordinarily speaking, the viewpoint of two successive movie scenes should never be identical, even if one is a medium shot and the other a closeup. You can best present your subject matter by a variety of camera viewpoints, as well as by a variety of camera distances!

Carded tunes A methodical minded movie maker recently exhibited a card file of musical selections compiled for the purpose of

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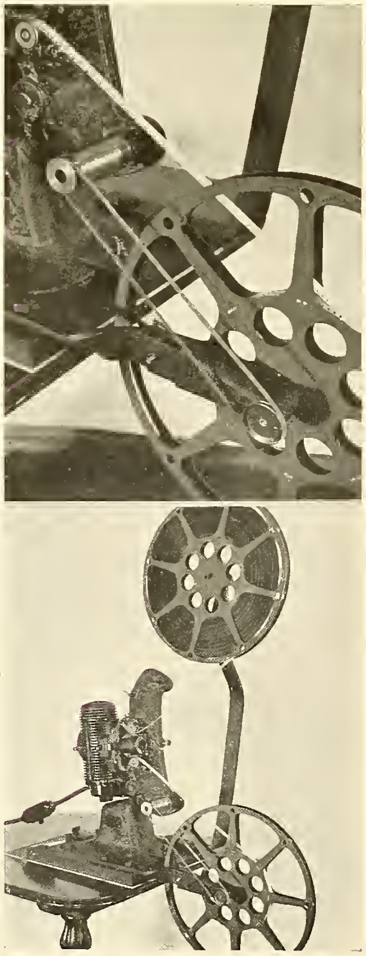
aiding in scoring films for dual turntable accompaniment. A card for each selection was filed under appropriate headings, such as *Gay*, *Light*, *Majestic*, etc. Running time, length of introduction and other details are given on each card. This system facilitates musical editing, just as a card system aids in film editing.

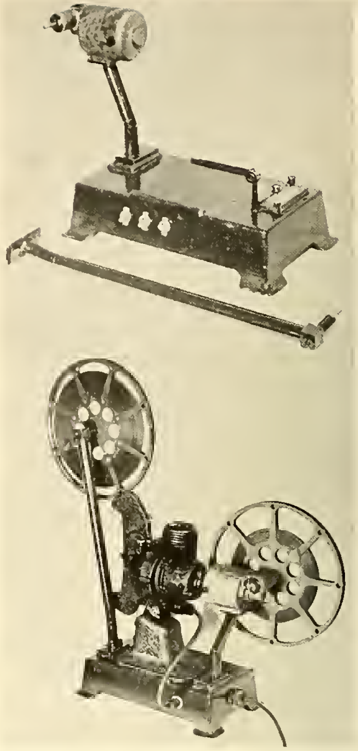
Larger Eight Two movie makers, Kendall T. Greenwood, ACL, and Morton H. Read, were faced with the need for 8mm. projectors having a greater film capacity than that offered by machines on the market (at that time). Both solved the problem ably and differently. Photographs of their outfits, shown on this page, are almost self explanatory.

Mr. Greenwood's solution is the more complicated, for he made a special base in which were incorporated switches for controlling the projector motor and lamp, as well as for controlling the added motor which drives the takeup. (This motor is one used as standard equipment on one of the large 16mm. projectors.) Special arms were constructed to support the large 8mm. reels, which were made from 16mm. reels cut down to 8mm. gauge.

Arms for special large reels, made by Morton H. Read for 8mm. projector

Morton H. Read





Kendall T. Greenwood, ACL

An extension unit for 8mm. projector, made by Kendall T. Greenwood, ACL

For the other outfit, built by Mr. Read, the projector was given a simple cast iron base, planed to the proper size. Two reel arms, made of strap iron, were bolted to this base. His takeup arrangement is simply a belt drive powered by the regular takeup spindle which has been extended with a small machined pulley rod made to slip over the spindle with a "push" fit. The ends of the strap iron extension arms are fitted with arms and spindles from another make of 8mm. machine. They were purchased from the manufacturer as parts. The reels used in both adaptations will hold 800 feet of 8mm. film, thus providing one hour of uninterrupted screening.

Ultra closeup When working with his titler and telephoto lens, Michael Tortariello made a discovery which will prove of interest to other 8mm. movie makers. He found that, by using a one and one half inch telephoto lens plus the supplementary lens which is part of his 8mm. titler, he was able to get extreme closeups. The telephoto lens was set for twenty five feet, and the titler lens was placed immediately in front of it. The distance from the subject to the titler lens was seven inches—the same distance as if

8mm. scene by Michael Tortariello

Extreme closeups made on 8mm. with 1½ inch telephoto and titler lens

the titler had been used in the normal way with the regular camera lens. The size of the resultant camera field, however, was approximately five eighths by seven eighths inches. Of course, the centering presents a nice problem, but the frame enlargement shown here gives an idea of the great magnification possible.

Broken action

We all have blind spots, so it is not surprising that a minor, but omnipresent, technical flaw may appear consistently in the work of a competent movie maker. One of these bugaboos that we have detected is the break in the flow of action on the screen, caused by stopping the camera in the course of the scene and starting it again. This may occur for two reasons: an oncoming passerby was about to obstruct the view, so the movie maker stopped the camera until he had gone on; or, the process shown in the scene was more or less continuous, so the cameraman stopped the camera during the less interesting action and resumed shooting from the same viewpoint, when something more important began to happen.

But, no matter what the cause, the net result on the screen is very bad; it appears as if something were missing, or as if the film had been broken and was spliced together again awkwardly. One of the laws of the cinema is: *Whenever you stop your camera, change your camera viewpoint before beginning to film again.*

The unlucky 13

[Continued from page 70]

obstruction generally has a blurred or soft edge and may move during the course of the scene.

Cause: In holding the camera, the movie maker has allowed one of his fingers to get in front of the lens and, since it is below the level of the viewfinder, he has not noticed it.

Correction: Check the holding position and secure a grip in which no part of the hand can obstruct the view. Use this grip consciously until the habit becomes automatic. When shooting through a fence, make sure that the lens is unobstructed.

5. Beginning of Roll Fogged. *Symptoms:* First few feet of film on a roll are fogged or light struck; this appears as a wavering, bleached out area, often almost transparent; sometimes, the edges of the picture are fogged, sometimes all of it, but, usually, the fog lessens as the film progresses.

Cause: If only the edges are fogged, the camera probably was loaded in a place where the sunlight was too strong, and light leaked in between the film and the spool. If the entire scene is fogged, either too much leader was unwound for loading purposes, or the camera was run too long after loading before the cover was replaced.

Correction: Never load a camera in bright or direct sunlight. The film is extremely sensitive to light and should be handled only in the shade, or indoors if possible. Remove *only* enough leader to place it over the sprockets and on the takeup spool (two feet are ample). Run the camera just for an instant to check working order after loading film. Then replace the cover immediately.

6. End of Roll Fogged. *Symptoms:* These are similar to those of fogged film at the beginning of a roll, except that the fog is at the end.

Cause: Probably the camera was opened when the film scale read "zero" and the end leader was run off with the camera still open. The exposed roll might also have been removed in light that was too brilliant.

Correction: Unload the sensitive film in a shaded place and work carefully. Never open the camera when the footage meter indicates "zero," since the scene that was filmed last has not yet been wound entirely on the takeup spool, nor have the several feet of protective leader, designed to shield the roll, been wound over it yet. Always run the camera to "empty" before opening it. If there is no "empty" mark, run the camera about fifteen seconds after the dial indicates "zero," then open it and unload.

7. Lens Flare. *Symptoms:* Light, circular rings, either singly or in multiple, appear over the scene; also, a partial dimming or fogging of the entire scene may be noted; sometimes, lens flare appears as streaks, but generally it consists of ghostly, transparent rings.

Cause: Direct sunlight, or brilliant reflections of direct sunlight, has been allowed to strike the surface of the lens of the camera, producing reflections within the elements of the lens.

Correction: Direct sunlight must never be allowed to fall upon the camera lens. If one is filming toward the sun, he should use a sunshade or lens hood. If a regular sunshade is not available, the lens can be protected by a shadow cast by the filmer's hand, hat or possibly a

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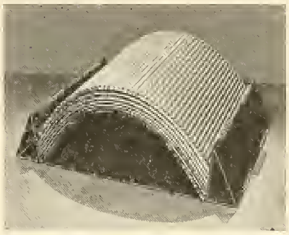

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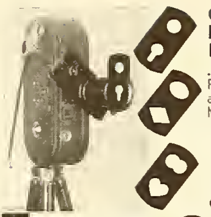

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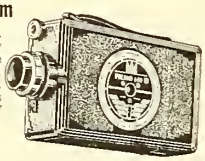

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piece of cardboard held so that it cuts off the direct rays. Care must be taken that these emergency lens shades do not come in front of the lens and thus obstruct part of the view.

8. Scratches on the Film. *Symptoms:* Lines or streaks run lengthwise along the film; they either may be continuous or may run only a few feet; clearly visible on the screen, they are annoying as well as permanently disfiguring, especially if the streaks come across light areas, such as skies or faces in closeup.

Cause: Sometimes, these are caused by the projector, but more often by the camera. The film surface is quite tender and can be scratched very easily. While the camera is in operation, a small piece of jagged or rough film may chip off and lodge in the mechanism, generally at the pressure plate or aperture plate, near and behind the lens (check instruction book for exact location), and this may scratch the film as it travels past.

Correction: Clean the aperture plate and pressure plate with a soft camel's hair brush or cloth before loading a roll of film in the camera. This brush should be a part of every filmer's equipment, since it can also be used to dust the lens and other delicate parts of the camera. Never use a metal instrument, as it will damage the polished parts and cause serious scratching.

9. Dirt in Aperture. *Symptoms:* Irregular, small, dark areas and sometimes even twig like obstructions are noticeable, generally along the bottom of the picture frame.

Cause: Particles of dirt, dust, lint and sometimes a small piece of thread may become lodged along the lower side of the camera's aperture plate.

Correction: Clean the aperture from inside the camera by using a soft brush. Sometimes this dirt may be on the projector aperture. This can be detected by throwing the picture that is being projected *out of frame* (not out of focus). If the dirt still shows at the *bottom of the projected area*, then dirt is in the projector. If the dirt shows along the *bottom frame line* (which is now higher up in the projected area), the camera should be examined.

10. Ends of Scenes Wobbly. *Symptoms:* Just at the end of a scene, the entire picture seems to whirl about, the horizon wobbles and, finally, the ground swings up into view.

Cause: The camera motor was not shut off at the end of the scene, and exposure of film continued as the movie maker swung the camera down from shooting position.

Correction: After enough footage has been exposed to record the scene, the finger should be lifted from the release lever and then, but not until then, the camera should be lowered. If a tripod is used, this error will not occur. This mistake is not so bad in itself, since this startling finish of a scene can be cut off in editing. Too often, however, it is left in, to the discomfort of all who see it.

11. Scenes Too Short or Too Long. *Symptoms:* Scenes flash on and off the screen before we are able to comprehend their content or remain so long that they become tiresome.

Cause: This may be lack of knowledge as to the formula for scene length.

Correction: After the release is pressed down and the camera starts, count, at regular, even speed, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, allowing about one second to each count. Then turn off the camera motor. A second can be estimated by the length of time it takes to say "one thousand and one." Some filmers prefer to count "one thousand and one, one thousand and two" on to "one thousand and ten." This will be equivalent to approximately four feet of film at normal speed, and it is the average length for scenes containing no special action. Of course, if we wish to show a youngster walking across a room, for example, we shall allow the camera to run until the entire action is recorded. Otherwise, adhere to the "count of ten" for best results.

12. Fast Panoramas. *Symptoms:* Scenes move across the screen too rapidly to be absorbed visually; landscapes whirl dizzily past; they may even seem to be out of focus.

Cause: The camera was "panned" or swung from one side to another to cover a broad area of scene. This was done too rapidly. Sometimes, the same effect occurs when one films from a moving train or car, at right angles to the direction of travel.

Correction: The best advice is *do not make panoramas!* If you feel that you must, do so very slowly and evenly. This procedure uses up a great deal of film, so, when tempted to film a panorama, first see if the proposed view might not better be divided into a few straight shots, each one made from a different viewpoint, with the camera held stationary in each case.

13. Loss of Loop. *Symptoms:* On the screen, the film seems to be running past the aperture of the projector continuously, giving only wavering, light and dark, blurred areas instead of pictures. Sometimes, the film appears to be jerking through the projector so that the screen results are pictures of objects jiggling up and down so fast that they seem to have "ghost" or duplicate images.

Cause: Because of either careless or improper loading, the film has not been allowed enough "free play" in loops above and below the pull down claw mechanism, which can be seen near the pressure plate. The result is that the film is dragged past the picture taking area continuously, instead of being allowed to remain motionless for the fraction of a

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second necessary for the proper exposure of each frame.

Correction: Care must be exercised to allow the recommended size of loops of film near the taking mechanism. In most cameras, the size of these loops is indicated by white guide lines on the inside of the camera. At the same time, the film perforations should be placed carefully over the teeth on all sprocket wheels in the operating mechanism, so that the film cannot work itself free and thus lose its loop. After loading the camera, run the mechanism and observe its action for a moment before replacing the cover. This generally will provide a positive check as to proper adjustment of the film loop.

If a new movie maker takes care, he easily can learn to avoid each of these errors. Avoiding them will be a habit, and he can count on producing movies that always will be acceptable.

Amateur clubs

[Continued from page 72]

San Francisco meets From the West Coast comes an announcement of the annual meeting of the Cinema Club of San Francisco. H. T. Kelley, ACL, was elected president; John Smurr, ACL, vicepresident; L. M. Perrin, ACL, secretary; R. E. Pettingill, treasurer.

Dallas begins The Dallas Cine Club, encouraged by receiving Honorable Mention in MOVIE MAKERS 1939 selection of the Ten Best, with their club picture, *Out To Win*, is now hard at work on a film, entitled *Espionage*, which is to be its greatest production. Present club officers are Stan Everman, president; Lehman Rodgers, first vicepresident; Russell Pilkington, second vicepresident; Mary Lou Hughes, secretary treasurer. At the last reported meeting of the club, a representative of the Besbee Products Corporation talked about the Besbee Universal Titler, in conjunction with its film, *Entitled to Success*, produced by Charles J. Carbonaro, ACL.

Minneapolis questions The Minneapolis Octo-Cine Guild, at its latest meeting, held a quiz contest, in which some eighty questions, compiled by C. G. Crosby, secretary, were asked of the club members. A representative of Eastman Kodak Stores was the judge, and the prize—a roll of Super X film—was awarded to E. M. Bacon.

Toronto gift Shortly after the King and Queen of England visited Toronto last summer, the Toronto Amateur Movie Club called upon its members to submit their pictures of the Royal visit to the officers of the club.

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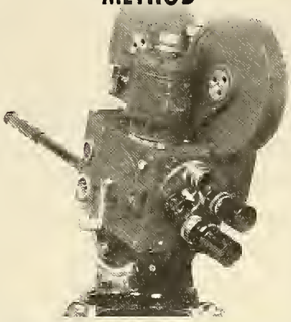

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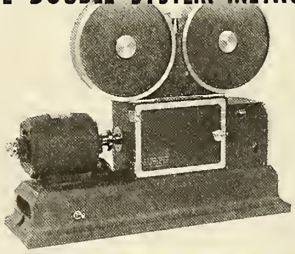

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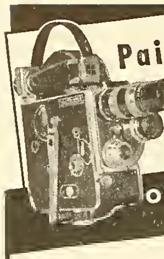

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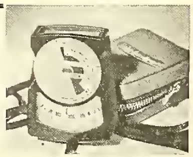

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Bay Empire meets The Bay Empire 8mm. Movie Club, ACL, in Oakland, Calif., held a dinner dance recently, at the Lake Merritt Hotel, in honor of Murray Beliz, of Sacramento, a former member who had won high acclaim for his prize winning picture, *Within the Golden Gates*. Several other pictures by club members also were screened, and F. F. Luth, the corresponding secretary, reports a most successful meeting.

Civic Fort Wayne A civic motion picture, field trips and demonstrations of indoor movie making, including sound on records synchronized with film, comprise most of the winter season program of the Fort Wayne (Ind.) Amateur Cinema Club. The most important of these projects, in which all the members may participate, is the civic motion picture of Fort Wayne, which will be printed on 8mm., 16mm. and 35mm. stock, both colored and black and white. Ralph Schwartz, ACL, Leon Brandyberry and Maurice Nusbaum have been named to the scenario committee.

Washington anonymity Members whose 8mm. films were screened by the Washington Society of Amateur Cinematographers recently were given a number, so that their identity would remain anonymous when the judges criticized their work before the club. Reed Haythorne, president of the group, talked on *Making Holiday Movies*, and an election of new officers was held, as yet unreported.

News of the industry

[Continued from page 73]

RabSons-Tomlin The new photographic, music and sporting goods headquarters of RabSons, Inc., 111 West 52nd Street, New York, will now have a particularized motion picture service, under the direction of Frederick A. Tomlin, whose experience in production and educational work in the movie field will be brought to the aid of patrons of RabSons motion picture department. Special attention will be given to the personal problems of each inquirer, with emphasis on the matters of practical editing, titling and arranging, as well as other questions of technique. Movie amateurs are invited to visit RabSons and to meet Mr. Tomlin personally.

Focuser-Finder Owners of Filmo 121 or Simplex Pockette cameras may secure the aid of direct, visual focusing through the taking lens by using the Goerz Focuser-Finder, made by the C. P. Goerz American Optical Company, 317 East 34th Street, New York. This device slips into either camera, taking the place of the regular magazine, and provides a full field magnification of 4x, or an increased magnification of 8x, on the center section of the field. The image is viewed right side up on a ground glass screen, in the exact position occupied by the film plane.

A positive finder for Filmos A new type of viewfinder has been made available for Filmo cameras, both in 8mm. and 16mm. models. The optical system of these finders provides a full sized finder image of uniform dimensions for whichever lens occupies the taking position on the camera. Any slight movement of the eye, as it is applied to the finder eyepiece, does not shift the position of the finder image, which is always fixed. The new positive type viewfinder provides a small, auxiliary lens which bestows this effect. Finder objectives matching all focal lengths of taking lenses are available. For three lens turret cameras, there is a miniature turret which clips to the front of the regular finder and which may be adjusted to provide the correct finder image for each taking lens in use on the main turret. Single lens cameras may be provided with clip on, positive finders.

Correction It was stated previously in these columns that the DeJur Range Finder made by the DeJur Amsco Corporation, Shelton, Conn., operates on the split field principle. Instead, the instrument operates on the superimposed image system.

Color less A new price range has been set up for Kodachrome, made by the Eastman Kodak Company, Rochester, N. Y. Heading the list is 16mm. Kodachrome, now priced at $8.00 for 100 feet, both regular and Type A, daylight loading spools, with fifty foot rolls at $4.30. Fifty foot magazines loaded with Kodachrome are $4.65. Kodachrome 8mm. is now $3.40 for the twenty five foot roll.

Colburn price list Dated January 1, 1940, the new price list issued by the Geo. W. Colburn Laboratory, 1197 Merchandise Mart, Chicago, contains an unusually complete arrangement of all laboratory

SUPER
ELECTROPHOT

Super **ELECTROPHOT**
EXPOSURE METER
Highly sensitive; easy to read; Universal use: Movies, Stills; All Film: Black and White, Colored; All Shutter Speeds; Indoors, Outdoors; All Film Speeds in popular ratings; All-American materials and manufacture. Amazing new low price! See it at your dealer's. Write for free folder! **$14.50**
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SAVE WITH WHOLESALE'S AMAZING PRICES

Keystone 16 MM Projector 300 Watt 2" lens USED	$22.00
Keystone 16 MM Camera B1 F3:5 GOOD CONDITION	$25.00
Keystone 8 MM Camera F3:5 USED. Case	$20.00
30 x 40 Crystal Beaded Screen on Roller	$ 2.95
30 x 40 DeLuxe Beaded Screen DeLuxe Case Automatic	$ 8.50
DeLuxe Elk Leather Carryall Case	$ 6.00
Canvas Carryall Case holds all Type Cameras and Accessories	$ 3.50

Complete line of Cameras, Camera Cases, Projectors and Photographic Goods of all types and styles at attractive prices. **Send for FREE bargain list**

WHOLESALE CAMERA SUPPLY CO.
29 West 34th St. Dept. S. 8 New York, N. Y.

KODACHROME MAIN TITLES

16MM. KODACHROME	1.00
8MM. KODACHROME	.50

Samples—Information—Price List Upon Request

FRANCIS S. NELSON
737 Micheltorena St. Los Angeles, Cal.

TRUE COLOR 35mm STILLS
From your 16mm. Kodachrome Movie Frames
Write for details and prices
J. C. WELLER
PARADE STUDIOS, INC., 1375 Euclid Avenue
Cleveland, O.

MOVIE MAKERS *offers*
An attractive, black fabrikoid, gold lettered binder for your copies of this magazine. A wire device enables you to insert and remove copies easily.
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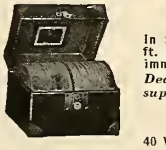
420 Lexington Ave., New York, N. Y.



8MM **FIBERBILT** 16MM
SHIPPING & STORAGE CASES for FILMS
In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*
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services in the substandard and slide film fields. These include transfer of the picture from one size of film to another, sound printing, making animated maps and duplicating. This list, of interest to all amateurs, as it is a valuable index to what may be done, will be sent on application to Geo. W. Colburn Laboratory.

Plaston A new, clean cut font of movable title letters in modern design is offered by the Besbee Products Corporation, Trenton, N. J. This is called the Plaston Letter Set and is offered in a special, grooved panel case which not only provides a compact method of storage, but also may be set up to act as a nine by twelve inch title background. The letters are made of a special, unbreakable composition and are available in white, black or red.

Film cases by B & H Newly announced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, is a line of all steel storage cases, with welded seams and durable finish, made for storing and carrying 400 foot, 16mm. or 200 foot, 8mm. film reels in cans. Features of the new product are: drop front panel for ready access, removable humidor pad, section fins for holding each individual reel in place and index card holder. The cases are available in six and twelve reel capacity.

Carbons for 16mm. arc A new type of carbon, which is cored to produce, as light source, an arc especially suited to 16mm. Kodachrome projection, is announced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. The illumination provided by this arc, it is said, has the correct color temperature to give warmth and proper tonal values to the color picture on the screen, while remaining effective, also, for black and white projection.

Agfa merges According to an announcement recently received, Agfa Ansco Corporation, of Binghamton, N. Y., was merged, on December 29, 1939, with General Aniline & Film Corporation and is now a division of the larger firm, but will continue to operate under the same management and policies in the photographic and motion picture fields.

Official Films list In addition to its well known features and short subjects covering outstanding events and scenes of the New York World's Fair, 1939, in black and white and color, silent and sound, Official Films, Inc., 1441 Broadway, New York City, announces two new subjects on seasonal sports. These are *Championship Basketball*, an analysis of the popular game, by Nat Holman; *Monarchs*

GOOD NEWS!
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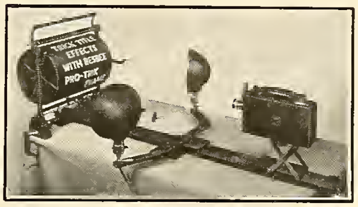

Here's the news you've been waiting for. Sensational price reductions on three important Besbee accessories. Now you can give your home movies the same titles and trick effects you have seen on the professional screen. Enjoy better and more attractive movies, and save money on the following Besbee products:

Besbee Universal Title Maker, with 12 accessories	**Now Only $12.50**
Besbee Improved Title Illuminator; adjustable arms	**Now Only $5.50**
Besbee Pro-Trik Title Frame, with 14 accessories and 150 title letters	**Now Only $14.50**

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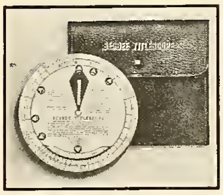
CC DDDD EEEEE
EEEE FF GG HHHH
IIII JJ KK LLLL MM
NNNNNN OOOOO
O PPQQ RRRRR
RR SSSSSSSS TT
TTTT UU VV WW XX
YY ZZ 11 22 33 44 5
5 66 77 88 99 00

PLASTIC TITLE LETTER SET
Clean-cut, all white plastic letters in a grooved panelled case. Sharp outlines produce striking shadow effects. Letters easily cleaned; may be used indefinitely. The most beautiful letters ever produced **$5.50**



TITLE-SCOPE
Handy device for every movie amateur. Gives heights, widths, distances, exposures, etc. . . . for close-up work and title making. *Complete with leather case.*
Only $1.50

Ask your dealer to show you the complete Besbee equipment which gives you tops in movie thrills. Write for NEW TITLE-MAKING TIPS, a fascinating folder which will be sent to you at NO CHARGE. Give make of camera and name of dealer. Besbee products are made in U. S. A.

BESBEE PRODUCTS CORP.
TRENTON NEW JERSEY

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Guntersville: Lewis M. Stone Visual Service, P. O. Box 114.
Montgomery: Klein & Son.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
  Martin Drug Co., Congress & Church Sts.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Alhambra Camera Shop, 127 W. Main St.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Bishop: Phillips Camera House, 336 N. Main St.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
  Potter Drug Co., 1102 Fulton St.
  Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
  A L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
  Precision Photo Service, 710 N. Glendale Ave.
Grass Valley: Maurice Photographic & Camera Shop, 107 Mill St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  Thelan's Camera Center, 6731 Hollywood Blvd.
  Universal News Agency, 1655 N. Las Palmas.
  World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Long Beach: Camera Supply Co., 126 E. Third St.
  May's Camera Shop, 123 E. Fourth St.
  Ward-Wier Photo Shop, 126 Pine Ave.
  Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
  CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  Home Movie Library & Equipment Co., Ioc., 713 S. Hill St.
  T. Iwata Art Store, 256 E. First St.
  Earl V. Lewis Co., 226 W. Fourth St.
  Los Angeles Camera Exchange, 1037 S. Olive St.
  Martindale's Book Store, 5310½ Wilshire Blvd.
  Matus Camera Supply Co., 5208 Wilshire Blvd.
  Monarch Photo Co., Inc., 1800 W. Pico St.
  Peterson's Camera Exchange, 356 S. Broadway.
  Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
  Eastman Kodak Stores, Inc., 1918 Broadway.
  Oakland Camera Exchange, 376 - 14th St.
  Vert Camera Store, 5351 Footbill Blvd.
Pasadena: Flag Studio, 59 E. Colorado St.
  Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photograpbic Dept., S. Main St.
Pomona: Frashers, Inc., 151 E. Second St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
  McCurry Photo Service, 731 Eye St.
  Frank McDougal, 1017 - 10th St.
  Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
  Eastman Kodak Stores, Inc., 419 Broadway.
  Frank and Ben News Stand, 1031 - Sixth Ave.
  Harold E. Lutes, 958 Fifth St.
  Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
  Cardinal Pictures, 408 Market St.
  Colortone Productions Co., 681 Market St.
  Duhem Motion Picture Mfg. Co., 135 Hayes St.
  Eastman Kodak Stores, Inc., 216 Post St.
  Hirsch & Kaye, 239 Grant Ave.
  Jenkel-Davidson Optical Co., 366 Post St.
  Kaufmann's Camera Mart, 356 Sutter St.
  Loeber's, 70 Post St.
  San Francisco Camera Exchange, 88 Third St.
  Schwabacher Frey Co., 735 Market St.
  Sherman, Clay & Co., Kearny and Sutter Sts.
  T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
  Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: J & A Camera Supply, 411 N. Main St.
  Murane's, 323 N. Broadway.
Santa Barbara: Fred. G. Anderson Photo Service, 1131 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
  Nathan Reiman, 528 E. Main St.
Vallejo: Corbin Photo Supply, 717 Marin St.

COLORADO

Colorado Springs: Photo-Craft Shop, 218½ E. Pikes Peak Ave.
  Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
  Denver Dry Goods Co., 16th and California Sts
  Eastman Kodak Stores, Inc., 626 - 16th St.
  Haanstad's Camera Shop, 404 - 16th St.
  Home Movie Sales Agency, 259 S. Corona St.
  The May Co., 16th & Champa Sts.
  Mile High Photo Co., 320 - 17th St.
  Rocky Mountain Booking Co., Symes Bldg.
  Yale Camera Exchange, 1528 Stout St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Franks Photo Service, 943 E. Main St.
  Fritz & Hawley, Inc., 1030 Main St.
  Harvey & Lewis Co., 1148 Main St.
  Reid & Todd, Inc., 1054 Main St.
  Miller Ross, 909 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
  Sturdevant's Photo Shop, 278 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Alderman Drug Co., 759 Main St.
  Harvey & Lewis Co., 852 Main St.
  Hebert Studios, Inc., 55 Allyn St.
  D. G. Stoughton Co., 255 S. Whitney St.
  Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
  Kaye's Kamera Shop, 160 Temple St.
  Modern Theatre Equipment Corp., 133 Meadow St.
  Mongillo's, 193 Church St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
  Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Frost Store, 915 Shipley St.
  Milton H. Hill, Inc., 922 Shipley St.
  Wilmington Camera Shop, Inc., 405 Delaware Ave.
  Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Paul L. Brand, 816 Connecticut Ave., N.
  Brenner Photo Co., 943 Penn. Ave., N. W.
  Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
  Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
  Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
  Fuller & d'Albert, Inc., 815 - 10th St., N. W.
  Harris Photo Supplies, 919-15th St., N. W.
  Ritz Camera Centers, 1112 G St., N. W.
  Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
  Charles Schwartz & Son, 708 Seventh St., N. W.
  Sommer's Camera Exchange, 1410 New York Ave., N. W.
  Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
  Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Panama City: Cogburn Jewelry Co.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
  Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.
  The Camera Center, 310 Twiggs St.
  Tampa Art Supply Co., 516 Tampa St.
  H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Macon: J. B. Coke Co., 161 Cotton Ave.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
  Williams' Photo Service, 1007 Main St.
Nampa: Vic Stolle Drug Co.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Berwyn: Colonial Camera Shop, 6906-8 Windsor Ave.
  Imperial Camera Shop, 6208 Cermak Rd.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
  Central Camera Co., 230 S. Wabash Ave.
  Almer Coe & Co., 78 E. Jackson Blvd.
    18 S. La Salle St.
    105 N. Wabash Ave.
  Conway Camera Co., 34 N. Clark St.
  DeHaan Camera Co., 6520 S. Halsted St.
  I. Dobkin Photo Supplies, 339 S. Crawford.
  Eastman Kodak Stores Co., 133 N. Wahash Ave.
  The Fair, Dept. 93, State, Adams & Dearborn Sts.
  Marshall Field & Co., Section 59, State & Washington.
  Ideal Pictures Corp., 28 E. Eighth St.
  La Salle Camera Co., 133 W. Jackson Blvd.
  Movie Supply Co., 1318 S. Wabash Ave.
  Norman-Willets Co., 318 W. Washington St.
  Radio Wire Television, Inc., 901 W. Jackson Blvd.
  Seamans Camera House, 1940 E. 71st St.
  Union News Co., 37 W. Monroe St.
  Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6019 Cermak Rd., W.
Decatur: Haines & Essick Co., 122 E. William St.
  Pfile's Camera Shop, 100 E. Prairie St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
  Jacobs & Jensen, Inc., 1724 Sherman Ave.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Jerseyville: T. W. Kirby & Son, 104 S. State St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Kankakee: Bert Miller Music Co., 118 N. Schuyler Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, Inc., 1009 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Rex Studio, 329 S. Adams St.
  C. L. Venard Studio, 702 S. Adams St.
Quincy: Quincy Photo, 614 Hampshire St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
  Johnson Photo Shop, 316 E. State St.
  Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
  Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
  L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  Wm. H. Block Co., N. Illinois St.
  Indiana Theatre Magazine & News Shop, 134 W. Washington St.
  H. Lieber Co., 24 W. Washington St.
La Fayette: Foster Shop, 109 N. Fourth St.
  Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
    309 S. Michigan St.
  Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 604 Wahash Ave.

IOWA

Ames: Reynolds & Iversen, 238 Main St.
Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
  Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Mack's Photo Shop, 615 Commercial St.
  Walden Photos, 223 W. Fourth St.

KANSAS

Hutchinson: Anderson Studio, 318 N. Main St.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
  Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
  Karl's, 3105 Huntoon St.

(Continued on page 92)

Dealers Listed in Black Face Italics Are Display Advertisers in MOVIE MAKERS

of the Ring, a collection of the greatest modern exponents of boxing in some of their famous fights. These are available in feature length and short versions, 16mm. silent and sound and 8mm. silent.

Deluxe presentation A new book, beautifully bound and superbly illustrated, setting forth the features of the new Super Kodak Six-20, has been prepared by the Eastman Kodak Company, Rochester, N. Y. The outstanding features of this new camera, with its incorporated photocell exposure meter, which automatically controls the lens diaphragm opening, its unique range finder system, shutter mechanism and other details, are clearly illustrated and discussed in the new book. There are also a number of finely reproduced examples of pictures taken with the Six-20.

Stein folder A new brochure, describing methods of making special movie title effects, such as fades, zooms, etc., and including useful tables and charts for title making, is now given free with every home movie title lettering outfit produced by Jacob Stein, 175 Fifth Avenue, New York. The product is known as the "A to Z" movie titling outfit.

Willoughby catalog A new and complete list of photographic equipment and accessories (with the exception of movie cameras and projectors) is contained in the recently issued catalog No. 839, which will be sent on application to Willoughbys, 110 West 32nd Street, New York.

Post offers Guest Thirteen pictorial adaptations from the well known poems of Edgar Guest are now announced by Post Pictures Corporation, 723 Seventh Avenue, New York. Each subject combines artistic photography, musical background and narration by Norman Brokenshire.

New reels A newly designed and moderately priced line of reels and humidor cans has been introduced by Lafayette Camera Division of Radio Wire Television, Inc., 100 Sixth Avenue, New York. The reels and cans are substantially made of heavy aluminum and are available in 200 foot, 8mm. and 400 foot, 16mm. sizes.

Raspin offers A timely offering in an outstanding 16mm. sound on film feature is *The Cavalcade of Civilization*, released by Raspin Productions, Inc., 580 Fifth Avenue, New York, a film said to be a dramatic plea for peace. Also featured is the unusual story of man's penetration to the remote corners of the earth in *Explorers of the World*, depicting adventures from the tropics to the arctic. Both these films are offered with territorial franchise rights.

Britelite-Emmet Frank A. Emmet Company, 1264 South Fedora Street, Los Angeles, Calif., has been appointed recently as a western distributor for the products of Motion Picture Screen & Accessories Company, of New York.

Elder catalog A new catalog of home movie cameras, projectors and accessories, offered by mail at attractive prices, has been issued by Don Elder, 739 Boylston Street, Boston, Mass. A copy will be sent on request to that address.

Horne moves Neil P. Horne, head of Horne Motion Picture Service, announces that this firm will occupy new and larger quarters at 9 East 40th Street, New York, beginning February 1, 1940. Increased facilities for service in film production, editing and making color titles will be featured.

S.V.E.-Raygram The Society for Visual Education, of Chicago, makers of the well known S.V.E. line of still projectors, has appointed Raygram Corporation, 425 Fourth Avenue, New York, as Eastern distributor.

Willo-Black and Willo-White A water and solution proof coating, that is strong and elastic and dries in two hours, is marketed by Willoughbys, 110 West 32nd Street, New York, as a coating material for sinks, trays, tanks, etc., under the names, Willo-Black and Willo-White, designating the two colors available.

Foot switch An unusually compact electrical contact making device, operated by simple pressure of the foot upon a three inch disc, is now marketed by I. I. Aaron & Associates, Milwaukee, Wisc. It is known as the Lee Foot Switch and has a power rating of 1000 watts.

Illegal "duper" caught The Copyright Protection Bureau, an active organization, formed primarily for investigating unauthorized copying of professional motion picture prints, has done excellent work also in uncovering the production of "bootleg" prints in 16mm. Working with the Federal Bureau of Investigation, the Bureau was able to produce evidence which resulted in the apprehension of an operator of a Chicago laboratory which copied, reprinted and vended a subject in violation of the copyright law. It is said that the organization is on the trail of others.

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DON'T let poor lighting hamper your movie taking. Equip with an ultra-fast Wollensak Cine Velostigmat* — ideal for indoor and color work. Fine optical corrections give rich, brilliant details. Economical, too! In 1" and 2" focus *f*1.5 for 16 mm; and ½" focus *f*1.9 for 8 mm.

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Quality Guaranteed $5.00
4" x 5"
Send a frame of your favorite color film to us together with check or money order. Print mailed any place in U. S. or Canada within 10 days.
COLORITE, inc.
10 WEST 47TH STREET, NEW YORK, N. Y.

(Continued from page 90)

Wichita: Lawrence Photo Supply Co., 149 N Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 15 W. Sixth St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Rolay Newsstand, 107 Royal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Frederick: Brish Bros., 206 W. Patrick St.
Hagerstown: R. M. Hays and Bros., inc., 28-30 W. Washington St.
Raup Camera Center, Hotel Alexander Bldg.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photographic Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: Buffington's, Inc., 300 Main St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photographic Laboratories, 80 Franklin St.
L. B. Wheaton, Inc., 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave
Eric Fromm, Inc., 13975 Woodward Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop, 11862 Grand River Ave.
Fenton: Tamlyn, the Camera Man, 103 N. Leroy St.
Flint: Flint Camera Shop, 127 E. Second St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Hunter-Griffith Camera Shop, 429 E. Michigan Ave.
Linn Camera Shop, Inc., 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Niles: Wm. Hansen Co., 227 Main St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., Inc., 96 E. 5th St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.
Jackson: Camera Supplies, Inc., 414 E. Capitol St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 1109 Locust St.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Sedalia: Camera Corner, 312 S. Ohio.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Dillon: Eliel Bros., Inc., 104-108 N. Montana St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Camden: Keystone Stationery Co., 527 Market St.
Clifton: Clifton Camera Shop, 721 Main Ave.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House, Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
L. Kaltman & Sons, Inc., 303-05 Washington St
New Jersey Photo Supply Co., 1238 Raymond Blvd.
Radio Wire Television, Inc., 219 Central Ave.
J. C. Reiss, 10 Hill St.
Schaeffer Co., Inc., 89 Halsey St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: M. S. M. Developing & Printing Co., 156 Market St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave
Trenton: Crosby Jewelers, 7 N. Broad St.
Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Babylon: Pickup & Brown, Inc., 63 Deer Park Ave.
Batavia: Carlton M. Sleght, 67 Main St.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 377-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Camera-Craft, Inc., 91 Allen St.
Chippewa News & Novelty Shop, 19 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
Lafayette Photo Supply Co., 12 Broadway.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Treman, King & Co., Inc., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Queens Camera Exchange, 169-15 Hillside Ave.
Radio Wire Television, Inc., 90-08 166th St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 728 Lexington Ave.
Camera Mart, Inc., 70 W. 45th St.
Camera Place, 812 Seventh Ave.
Center Photo Stores, 114 W. 49th St.
Cine Film Mart, 110 W. 34th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Goldsmith Bros., 77 Nassau St.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Heins & Bolet Camera Exchange, 68 Cortlandt St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 340 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 West 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service., 71 Dey St.
New York Band Instrument Co., Inc., 111 E 14th St.
New York Camera Exchange, 116 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores, Inc., 128 E. 44th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
RAB SONS, 111 W. 52nd St.
Radio Wire Television, Inc., 100 Sixth Ave.

Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
World Film Enterprises, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Peekskill: Peekskill Sport Center, Inc., 830 South St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Washington: Beacon Photo Supply, 133 Main St.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Troy Camera Shop, 403 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
Ohio Hobby Shop, 1055 E. Market St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
Pathe's Camera Shop, 542 Main St.
L. M. Prince Co., 4 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Highee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
State Motion Picture Service, 1720 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mack Camera Store, 124 W. Market St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Snap Shot, 1031 Sylvania Ave.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Warren: Garee Studio and Camera Shop, 274 N. Park Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Best Jewelry Co., 123 W. Federal St.
Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1404 N. W. 9th St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Eugene: Dotson's Photo Shop, 111 E. 11th St.
Klamath Falls: Van's Camera Shop, 727 Main St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
James A. Peters, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 14 E. 10th St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 242 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
Millersburg: Wingard Studio & Gift Shop, Market Square.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
Keystone Roll Film Service, 7171 Ogontz Ave.
Kirstein's Photo Service, 6637 Woodland Ave.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Inc., Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. 5th St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Ace Hoffman Studios, 32 W. Market St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co.. 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Corpus Christi: Taylor Bros., Mesquire & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co.. 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Deseret Book Co., 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Brattleboro: Van der Veer Radio and Music Store, 16 High St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: Acme Camera Shop, 4 Monticello Arcade.
G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave
Frederick & Nelson, Dept. 290.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., 527 Riverside Ave.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Barstow Co., Inc., 3 N. First St.
Sheppard's, 3 S. Third St.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 745 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Marshall Camera Shop, 1745 S. Muskego Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials. 1158 Fort St.
Wall, Nichols Co., Ltd., 67-71 S. King St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Pty., Ltd., Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Ausralasia) Pty., Ltd., 662 Hay St.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Rua Sao Bento 383.
Rua Bareo Itapetininga 81.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Letheridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Victoria: Scott Camera Craft, Ltd., 1015 Douglas St.
Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Peterborough: Roy Studio.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Roher's Bookshop, 9 Bloor St., W.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Park Photo Supply, 1001 Bernard, W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St., W.
Moose Jaw Drug and Stationery Co., Ltd.
Regina: General Films. Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House. Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CZECHOSLOVAKIA

Prague: Emil-Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Sobrabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio. 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby

EIRE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Bromley: Amateur Cine Service, 46 Widmore Rd (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.

HUNGARY

Budapest VIII: Hafa, Hatschek es Farkas, Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459. Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Cia-Importadora Fotografica, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Quillars, Ltd., 42 Mercer St.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Colon: Kodak Panama, Ltd., Front St.
Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159
Importaciones Americanas, S. A., Villalta 220 24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

PORTUGAL

Lisbon: Kodak, Ltd., Rua Garrett 33.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.
Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House." Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lucerne: Alice Friedlinger, Weggisgasse 21.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

Every good shot deserves
CINÉ-KODAK FILM

CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM MAGAZINE CINÉ-KODAK
Ciné-Kodak Safety Film
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM MAGAZINE CINÉ-KODAK
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CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
CINÉ-KODAK SUPER-X Panchromatic CINÉ-KODAK EIGHT
CINÉ-KODAK SAFETY COLOR FILM MAGAZINE CINÉ-KODAK
KODACHROME A SAFETY COLOR FILM
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CINÉ-KODAK KODACHROME SAFETY FILM
CINÉ-KODAK CINÉ-KODAK EIGHT

You select the scenes you shoot with care; you make the exposures expertly. You have the right to expect results that will do justice to your subjects and to yourself as a cinematographer.

Naturally, you use Ciné-Kodak Film. It is uniformly reliable, completely responsive to your skill. There are five 16 mm. emulsions, four in the 8 mm. size. Whatever the work you have to do, there's a Ciné-Kodak Film to do it—and do it beautifully.

16 MM. KODACHROME—For color, of course, Kodachrome's the film. In two types, one for daylight use and Type A for use with Photoflood light; both are the same price. 200-ft. rolls (from Rochester only), $16; 100-ft. rolls, $8; 50-ft. rolls, $4.30; 50-ft. magazines or packettes, $4.65.

16 MM. SUPER-XX—Top speed, plus photographic quality. 200-ft. rolls (from Rochester only), $13.50; 100-ft. rolls, $6.75; 50-ft. rolls, $3.75. 50-ft. magazines, $4.

16 MM. SUPER-X—A real achievement in film making. It combines adequate speed for most shots, with remarkable brilliance, clarity, and fine grain. 200-ft. rolls (from Rochester only), $12; 100-ft. rolls, $6; 50-ft. rolls, $3.25; 50-ft. magazines, $3.50.

16 MM. SAFETY "PAN"—A low-cost film of remarkable quality, generally reserved for use when the special characteristics of the other emulsions are not required. Ciné-Kodak Safety "Pan" is supplied in 100-ft. rolls only, at $4.50.

8 MM. KODACHROME—Kodachrome has taken command in the 8 mm. field, too. The practically grainless Kodachrome image projects beautifully on even the larger screens. Both the regular (daylight) and Type A emulsions are available at $3.40 per 25-ft. roll.

8 MM. SUPER-X—This is the black-and-white speed film for all 8 mm. work by artificial light or in poor outdoor light. Remarkably fine in grain, too. An immensely useful and popular film. In 25-ft. rolls, $2.25.

8 MM. "PAN"—This is the famous film which made 8 mm. movie making first possible, then popular. It is a film of tremendous latitude; its speed is adequate for most movie-making opportunities. In 25-ft. rolls, $2.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

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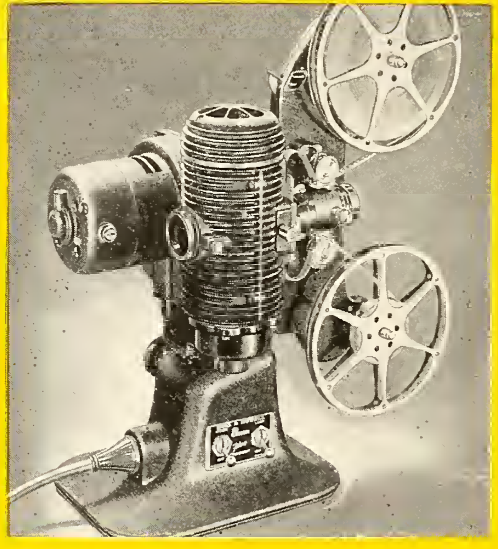
JANE! THESE CAN'T BE THE SAME MOVIES I SAW LAST YEAR!

SAME ONES, RUTH, BUT OUR NEW FILMO MAKES SUCH A DIFFERENCE!



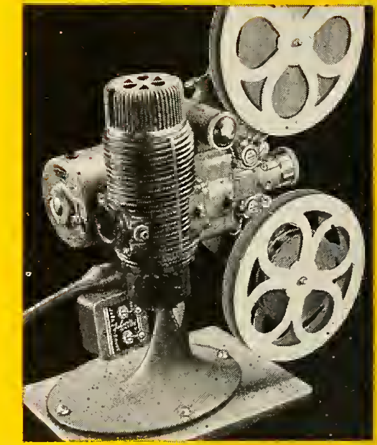
WANT TO SEE your movies at their best—brilliant? rock-steady? free from flicker? in needle-sharp focus? Want to be *sure* prized films are safe from damage? Then get a Filmo Projector . . . for a small difference in cost, but a *big* difference in movie enjoyment. For Filmos are precision-made by the makers of Hollywood's professional equipment. Your Filmo dealer invites you to inspect the new, improved Filmos described below. Or if you prefer, mail coupon for full details.

← NEW FILMO-MASTER 8 mm.

This new Filmo—the finest of all 8 mm. projectors—bar none—now offers these features *which make a difference:* 400- or 500-watt lamp; gear drive throughout; fast F 1.6 lens; improved camera-matched film-moving mechanism; lens focus lock; two-way tilt; radio interference eliminator; and tripod socket. With case, only $118.

NEW FILMO-MASTER 16 mm. →

Filmo-Master 16 mm. includes de luxe features heretofore found only in higher-priced Filmos. It is completely gear-driven and has a speedy power rewind. Brilliant pictures in home or small auditorium are assured by its 750-watt lamp, fast two-inch F 1.6 lens, and Magnilite condenser. With case, only $139.



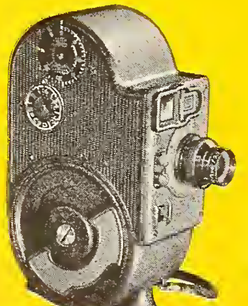
FILMO MOVIE CAMERAS . . .

↓ PALM-SIZE FILMO 8 *Only* **$49.50**

Palm-size Filmo 8 offers an amazing variety of movies! Makes color movies or black-and-white, indoors and out, even in slow motion. Has four speeds, single exposure for animating cartoons, masks for use with telephoto lenses, and can be equipped with rewind for making dissolves and double exposures. With F 3.5 lens, speeds 8, 16, 24, 32, only $49.50. With F 2.5 lens, speeds to 64, $75.

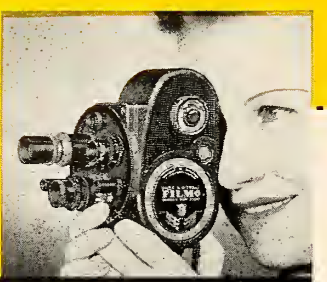
New 16 mm. Filmo 141 *Only* **$115**

← "SHELLOADING" Filmo 141 gives movie makers a new freedom from gadgets. It loads with pre-threaded 16 mm. film magazines. Permits mid-reel changes from color to black-and-white. No threading! Has four speeds and single frame exposure. New "positive" finder eliminates off-center pictures. Uses all special lenses. With one-inch F 2.7 lens, $115.



FILMO TURRET 8
Only **$140** ↘

Filmo Turret 8 provides all features of single-lens-seat Filmo, at left, plus instant readiness provided by turret mount of three lenses and matching finders. When a lens is in position, its matching finder unit is too. Has new eye-parallax-correcting viewfinder; critical focuser; four speeds, including slow motion; single frame exposure. With 12½ mm. F 2.5 lens, $140.



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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MARCH
1940

25c

THE AMATEUR CINEMA LEAGUE BRINGS ITS MEMBERS—

★ **1. MOVIE MAKERS**—an interesting and helpful monthly magazine covering every phase of personal movie making and containing news of amateur activities and all new equipment. Beautifully illustrated, each number contains a full measure of articles and editorial features. Technical articles, written by experts, are clear and practical.

★ **2. Technical Consulting Service**—an individual service for which there is no extra charge. You may write in for information about movie making technique and you will receive an accurate and prompt reply.

★ **3. Continuity and Film Planning Service**—a similar consulting service which offers aid in planning pictures of all types, writing titles and editing. Members may apply for film treatments and suggestions for the pictures that they want to make.

★ **4. Film Review Service**—through which you may send your films requesting criticism and suggestions by the League's consultants who are competent technicians.

★ **5. Club Service**—in forming amateur movie clubs and in planning programs for them. A Club Film Library, made up of outstanding films produced by movie clubs and individuals, is circulated among clubs without charge.

★ **6. Booklets and Service Sheets**—are supplied on request without charge. Printed booklets on important phases of movie making technique are published periodically and are mailed automatically, as issued, to all members who ask to receive them. New members may receive all current booklets on request.

Among those now in print are:

● *Color Filming*	27 pages illustrated
● *Titling Technique*	32 pages
● *Featuring the Family*	34 pages
● *Lighting Personal Movies*	37 pages illustrated
● *Films and Filters*	31 pages illustrated

Numerous service sheets (mimeographed and reprinted material) are issued from time to time. They are announced in MOVIE MAKERS and are available to any member on special request.

FILMS AND FILTERS
Latest addition to League booklet list

★ **7. Equipment Service**—by which the League offers expert technical advice on the selection of equipment for special cine needs, although it cannot make purchases for members nor secure special discounts for them.

★ **8. Member Film Exchange**—among members is directed by the League. The League facilitates the temporary exchange of films by members in all parts of the United States. A special Medical Film Exchange is available to medical men.

★ **9. Special Services**—in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines.

★ **10. Public Relations**—The League has been able to open national parks and other closed filming areas to amateur cine cameras, it has secured favorable status concerning duty on amateur films and it constantly is alert to secure proper treatment for amateur movie makers whenever any legislation that would affect them is under consideration.

★ **11. Making Better Movies**—A 241 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every piece of equipment and every trick in movie making that you will be likely to use. It is illustrated.

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I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $............., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada, $3.50 in other countries.)

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Mar. 40

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR

Five dollars a year

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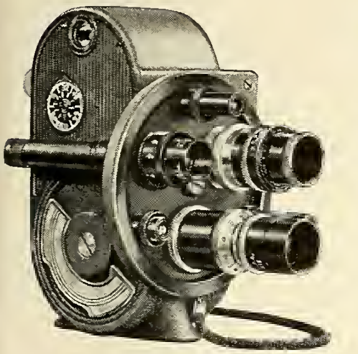
It's Time You Owned a Filmo MOVIE CAMERA!

Your movies can be no better than the camera with which you make them. It's time you owned a really fine camera . . . one so precise that it would always assure professional results with amateur ease . . . one so versatile it would permit you to cope with every movie opportunity. Get *that* kind of a movie camera now—a FILMO, precision-made by the makers of Hollywood's professional movie equipment. Easy terms available.

"Shelloading!" No Threading of Film!



Be Ready for Every Shot

. . . with the new Filmo Turret 8. This midget miracle combines the economy of 8 mm. film with the instant readiness of a newsreel man's camera! Mounts three lenses and matching viewfinders on a revolving turret. Just turn the turret, and the correct lens and finder are in position ready to shoot—one quick operation! Also has new eye-parallax-correcting viewfinder; critical focuser; four speeds, including slow motion; and single frame exposure. With 12½ mm. F 2.5 lens. $140

EASY Does It

. . . with the new Shelloading Filmo. This trim, pocket-fitting 16 mm. camera gives you unusual versatility and almost automatic ease of operation. It "shelloads" with pre-threaded 16 mm. film magazines. Permits mid-reel changes from color to black-and-white. Has built-in, damage-proof, "positive" viewfinder which eliminates off-center pictures even if your eye wanders! Has four speeds and single frame exposure. Uses all special lenses. With one-inch F 2.7 lens. $115

NEW FILMO PROJECTORS

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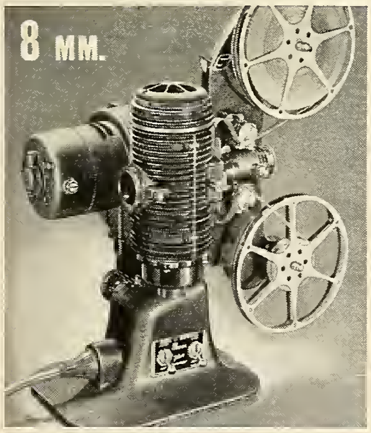

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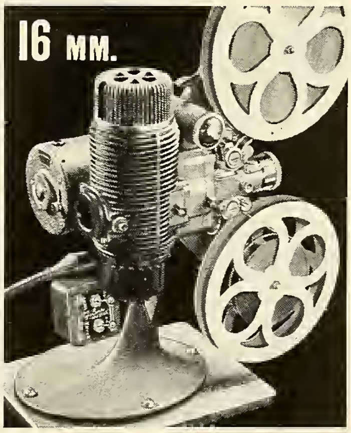

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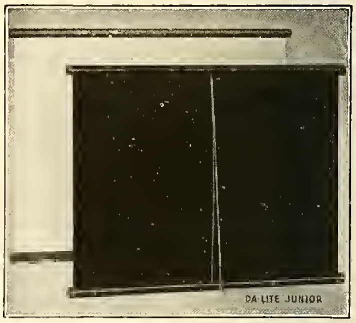

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Leo J. Heffernan, ACL

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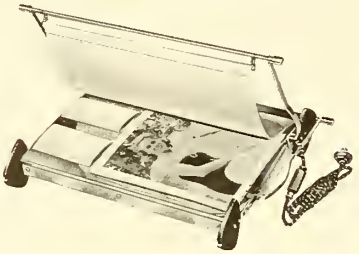

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Closeups—What filmers are doing

EDGAR M. THORNTON, of Walla Walla, Wash., sent us recently a home movie containing as pretty a scene as you would want to see. The film was *Santa's Mistake*, running 150 feet of 8mm. color, and it was, of course, a family Christmas record. Toward the beginning, Mother and the youngsters are seen, in the living room, decorating the tree on Christmas Eve. Suddenly, the scene shifts outdoors. The camera looks through a lightly curtained window to the bright warmth and gaiety of the group around the tree within. We don't know yet what prompted Mr. Thornton to think of this viewpoint—but the effect is sheer magic.

SHOTS of Yellowstone Park, in 16mm. Kodachrome, are the current need of Dr. Leon F. Richardson, ACL, of Collins, Iowa, whose own filming in that area fell afoul of ill luck. Readers interested in swapping or offering copies of their footage are invited to write directly to Dr. Richardson.

ALEX MCDONELL, ACL, of 721 N. W. 29th Street, Oklahoma City, Okla., is looking for 8mm. Kodachrome scenes of the Grand Canyon. And the Associated Factory Mutual Fire Insurance Companies, 184 High Street, Boston, Mass., are looking for any movie maker who took pictures of a fire that occurred recently in Boston.

IN a final checkup on *Denmark in Color*, that hardy and heart warming perennial by John V. Hansen, ACL, the League's vicepresident, we find that it was screened during 1939 before more than 15,000 persons, in the United States and Canada. Most of them, of course, were Danes, touched at seeing, in a new land, the familiar beauty of their old country. In one far western city, for example, K. V. Hansen—who has been presenting this film under the auspices of the *Berlingske Tidende*, of Copenhagen—was approached, following the screening, by a blond young giant. He had, he stammered, come to America to make his fortune, to dig gold in Alaska, to become rich in the New World—and then to send back to Denmark for his family. But he had failed. In all of Alaska, he had found but one nugget of gold, and this he had kept as a talisman. Now—pressing a rough, warm lump into Mr. Hansen's hand—he would give him this single nugget as a tribute to his love for Denmark.

Audience reactions at other screenings were more familiar, although no less appreciative. *Denmark in Color* was screened scores of times at both great Fairs, in cooperation with the Tourist Association of Denmark. In a tour of Canada, sponsored by the Danish Immigration Service, the film was seen in Toronto, Winnipeg, Calgary, Standard, Edmonton and Vancouver. Canadian colleges regarded the picture as educational in value and requested return engagements following its tour. Swinging down the West Coast, K. V. Hansen carried on through Seattle, Portland, San Francisco, Los Angeles, Santa Barbara, Long Beach and back across the country via Denver, Kansas City, Chicago and Columbus.

Later, in Detroit, the film was presented at a gala performance sponsored by one of the country's leading Danish Americans, William S. Knudsen, president of General Motors Corporation.

MYSTERY unsolved comes to the League's attention in the experience of Annette Decker, ACL, of New York City. Faring forth last October with what she supposed was a new fifty foot Simplex charger of 16mm. Kodachrome, Miss Decker shot one scene of fall foliage—and noted in dismay that her footage meter indicated "Empty." Puzzled but intrigued, she sent the roll in for processing, only to receive, in return, forty five feet of cruise scenes, obviously exposed at Willemstad, in Curacao, N.W.I., and five feet of fall color! She has, sensibly, excerpted her own single scene and now offers the rest to its rightful owner, by this notice. Send all claims directly to MOVIE MAKERS and name your cruise ship for identification.

MEMBERS of the metropolitan section of the American Society of Mechanical Engineers, meeting in the Engineering Societies Building, in New York City, heard recently from Kenneth F. Space, ACL, and Frederick G. Beach, ACL, in a program of motion pictures arranged by the photographic division chairman, W. L. Betts. Mr. Space, cameraman of the Harmon Foundation, spoke of *Common Mistakes in Movie Making*, while Mr. Beach, of the League's staff, presented his railroad record film, *From Roundhouse to Roadbed.*

JUST to get it over with, this story begins, instead of ending, with the timeworn comment about the "small world, after all!" Some weeks ago, Richard Stockton, ACL, of Bryn Mawr, Pa., sent the League a request to change his address to c/o American Consul, Papeete, Tahiti. He was, it seems, going out to this South Sea haven for a three year stay. About ten days later, William T. MacDonald, ACL, of La Jolla, Calif., air mailed us a request for filming suggestions on a visit to Tahiti and inquired, in passing, if the ACL had any con-

[Continued on page 104]

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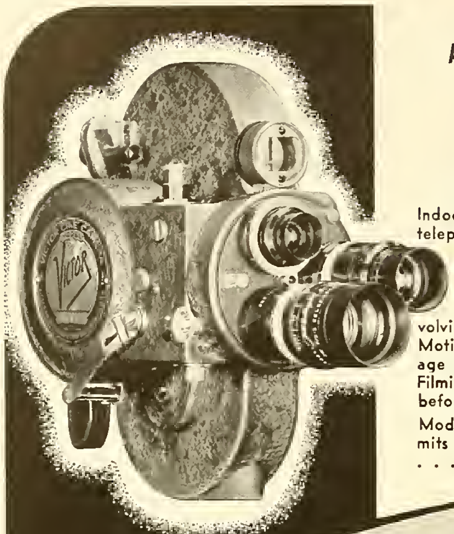

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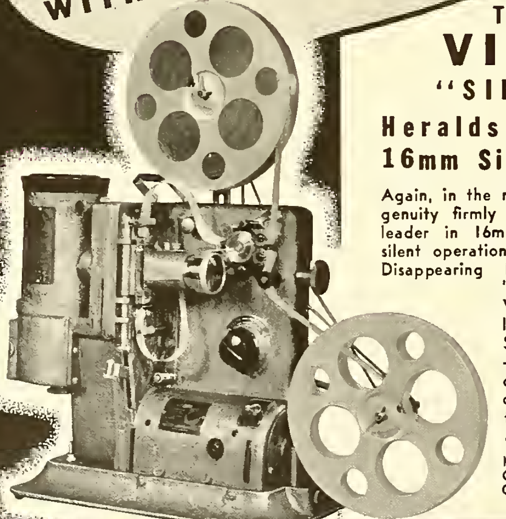

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Closeups

[Continued from page 102]

tacts there whom he might look up. We checked the records and told him of Mr. Stockton. By the next plane. there came a letter from Mr. MacDonald about his amusement and amazement. In checking final arrangements at Los Angeles for his voyage to Papeete, he had asked the steamship agent casually if he knew as yet who was to be his cabin mate. "Yes, sir," the agent replied, "I have his name right here . . . Let's see, now. Oh, yes . . . a Mr. Richard Stockton, boarding the ship at San Francisco."

Out in the State of Washington, where the Grand Coulee Dam is being built, the Mason City Hospital serves the men engaged on this vast project. On the staff are young doctors, many of whom were classmates in medical school, and a group of nurses, most of whom have served with these same physicians before. Just a nice happy family—until the bogie of obesity reared its otiose head. Seems that some of the nurses—and doctors, too—took to worrying over their weight, and now barbed comments are the order of the day. Dr. R. E. Gillett, ACL, of the staff, feels that this is a fine subject for a pleasant little film and is busy therewith. Heaven help him!

"I am negotiating for the purchase of a forty foot sailboat with auxiliary engine," writes H. F. McFarland, of West Rand, Transvaal, Union of South Africa. "My wife and I and a young Norwegian sailor plan to return to the States in this boat. We shall sail from Capetown with sufficient supplies to last six months. Our route lies up the coast, stopping at Walvis Bay, St. Helena, the east coast of South America, the West Indies and Panama, ending the voyage in Florida." Mr. McFarland also reports that he plans to make a comprehensive movie record of the voyage, with the intention of conducting a lecture tour in the United States. By now, if everything has gone well, he should be somewhere in mid Atlantic.

Harold E. B. Speight, ACL, one of the League's directors and for years Dean of Swarthmore College, leaves that institution the first of this month to undertake further educational work with the Association of Colleges and Universities of the State of New York. Dr. Speight will serve this group as executive secretary of a new committee, formed under the chairmanship of Edmund E. Day, President of Cornell University, to improve methods of teacher preparation and "in service" training. For the present, committee headquarters will be maintained at Ithaca, N. Y.

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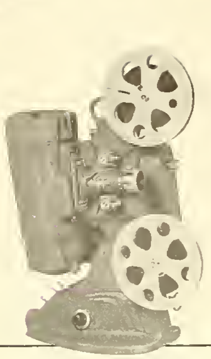

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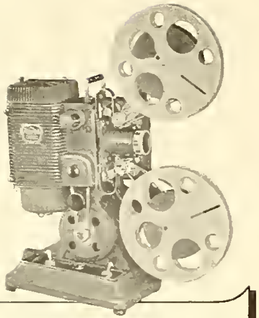

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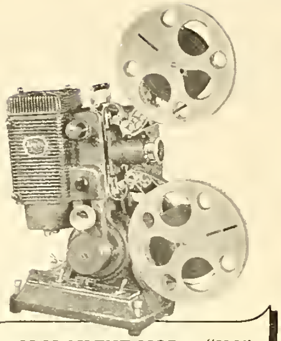

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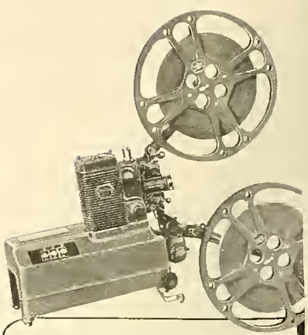

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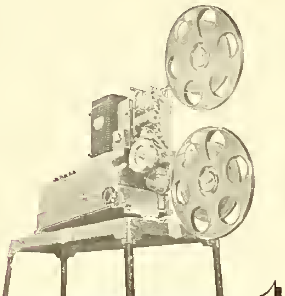

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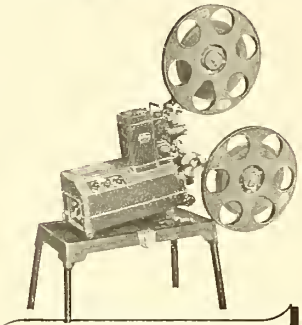

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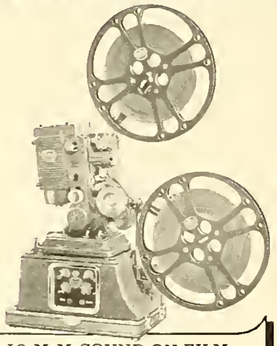

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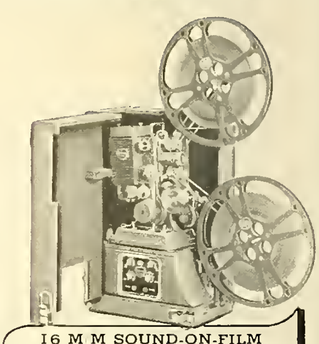

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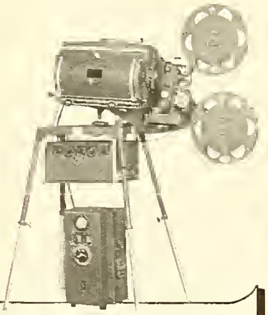

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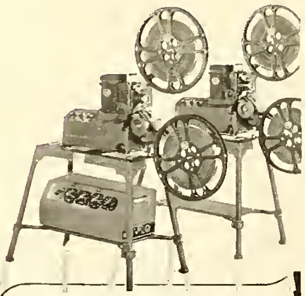

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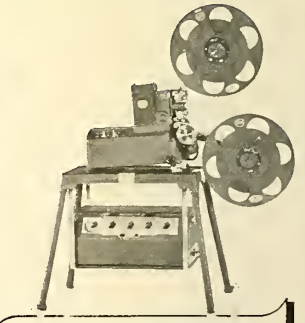

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420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Begin early

EACH year in October, Movie Makers gets last minute requests to give special leeway for late films to be submitted for Ten Best rating. Each year, we have regretfully to reply that films must reach this office by the "dead line" or else they cannot be considered. There is, therefore, a sound reason to urge those who will be sending films for Ten Best rivalry to get at work on them well in advance. Spring is none too early to plan the entry that hopefully will outdistance all others, because it is that very planning that gives real promise of success.

The Ten Best selection and the determination of the Hiram Percy Maxim Memorial Award are based upon no special classifications, except that there are two categories, one of a general nature, the other for films whose makers have received compensation from a client, prior to the close of the entry period. Movies submitted may be eight millimeter or sixteen, black and white or color, sound or silent. All compete with each other, except in the matter of films made on order.

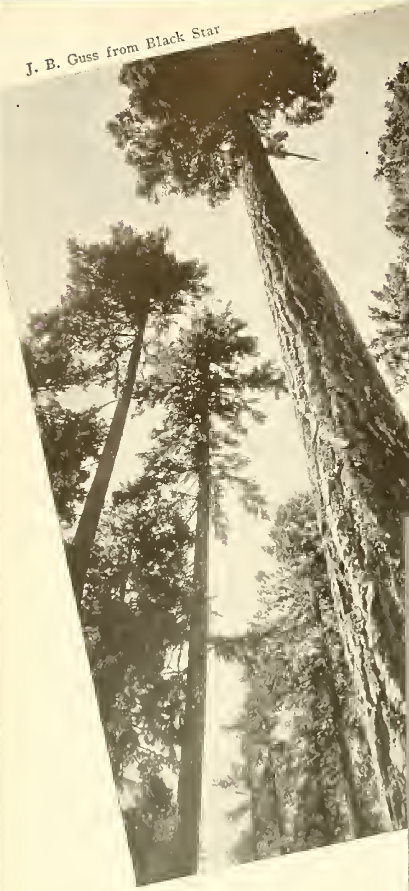
The question is sometimes raised as to how the judges can compare a short, black and white, eight millimeter entry with a sixteen hundred foot, sixteen millimeter opus, complete with color and sound. The answer is that what they try to determine is the success with which the filmers created exceptional pictures in their fields. These judges see, by and large, a great many films. They are not overwhelmed by the size of an entry, nor by the fact that its color may be brilliantly executed or its sound particularly suave. Accustomed to viewing films with these good points—if size may be considered as always a good point—they are not sidetracked by their presence, but evaluate them in terms of whether the color or sound is exceptional and whether the size is justified.

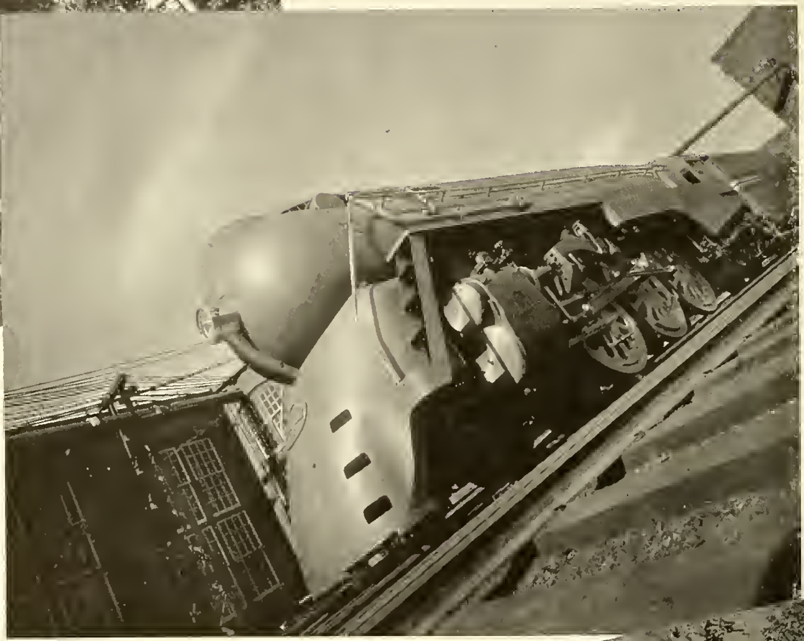
What the judges always seek to estimate is the relative excellence of an entry as an all round movie. They want to be sure that it *is* basically a movie and not a series of beautiful still photographs or a film of weak cinematic coherence, concealed by sparkling color or stirring sound. They try to relate its length to its subject matter and are not lured into approval by the very bulk of the footage. Above all, they hunt for evidence of imagination, that capacity of a filmer to see a subject or a situation in a new way and to make that new way clear in his picture.

This quality of imagination, of freshness, of seeing in back of the subject matter can best be devolped by early planning and by a careful advanced consideration of what are the far reaches of the thing you want to film. This thinking through is never a waste of time, because it makes the actual work of shooting the footage a relatively minor affair, to be done competently, of course, but fairly quickly, once one has a clear concept of what is wanted.

So spring is not too early for the beginning of a Ten Best winner, and so all movie makers are urged to turn their thoughts to the first steps in the fine film that will emerge later in the year.

J. B. Guss from Black Star

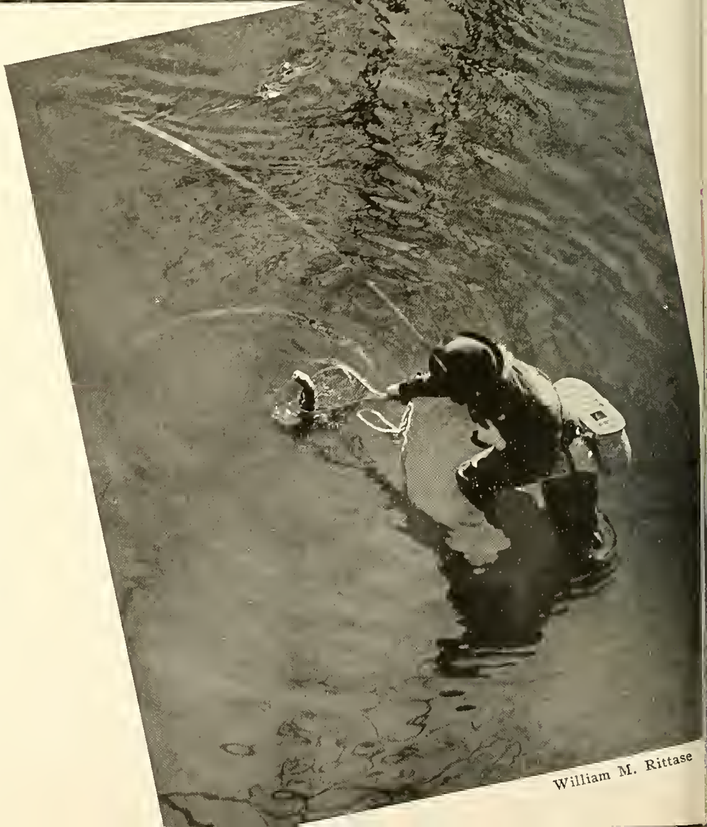




Philip D. Gendreau

ANGLES

Don't be afraid to shift the camera's viewpoint from the eye level, horizontal position. Angles are interesting and decorative if they have meaning. The upward angle (above) emphasized the majestic height of the great trees; the downward angle (below) advantageously included the full sweep of the action. The tilted camera (center) produced a well composed scene that could effectively serve as one shot in a montage of travel methods.



William M. Rittase

NOTHING NEW?

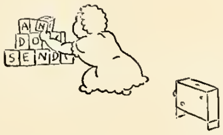
This is not true, at least not in titling adventures

RUSSELL C. HOLSLAG, ACL

WHO said, "There's nothing new under the sun"? It's false. There are always new title ideas and always will be, as long as movie makers can invent them.

Recently, I saw a clever movie. Several of us went to visit Bob, who can handle a camera pretty well. When he proposed to show us his latest hundred foot opus of his three year old daughter, we didn't exchange the harried glances that sometimes pass between guests threatened with a similar prospect.

The film appeared to begin without a lead title; Betty, pictured in a color closeup, sat on the floor playing with her alphabet blocks. She began to pile them up, helter skelter, with a letter here and there. Suddenly, the blocks began to spell out words. Pretty good for a three year old! The blocks, all piled up now, read "MY THIRD BIRTHDAY."



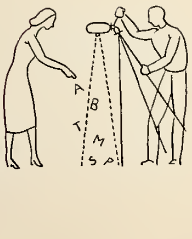
Well, of course, a few wise ones knew how it was done. "Just reverse motion!" said our official Belittler, on the way home, "just an old gag he pulled. Still, the exposure on that was pretty good!"

Just an old "gag," yes. But what Bob did was really new. He used a principle known to all movie makers, but he made a new title, one that fitted his own film. He planned that title, and the way he worked it out for himself had never been done before. Nothing new under the sun?

We all know the basic ideas. What we have to do is to apply them, singly or in combination, in the right way to our individual films. That's new.

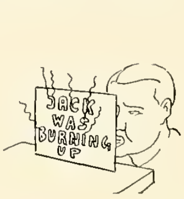
As a starter, let us review the fundamental cine illusions that are the basis of most title tricks.

First, we have the cut. The magic change from one scene to the next, in the flick of an eyelash, is so familiar to us that we don't even notice it. But we can bring this to account by not changing the entire view during the flick. Let the scene remain the same; simply remove or replace some prominent object—with a title, just a letter or a phrase. For instance, show a title, *When he's out with the boys, Hubby always gets home early—*.



Give the audience time to read this; then suddenly appears the tag, preferably on a second line,—*in the morning!* Simply stop the camera and, without disturbing the rest of the title, insert the new line. It is effective—only you must plan your title. That's what makes it new.

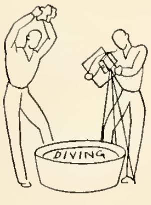
Half speed at the camera is another basic aid in filming trick titles. Here, the camera automatically produces a longer interval between scenes, by running more slowly. Hence, any action normally carried out will seem faster on the screen if the film is projected at normal speed. Half speed often can be combined with upside down camera shots, as in Bob's film of his tiny daughter. Betty was coached from outside camera range and was persuaded to take away one block at a time from a pile, while Bob held the camera upside down. Half speed added more "go" to the action.



A speedy cousin of the eight frames a second camera speed is animation. Don't shy from this word; it is not necessarily wedded to Mickey Mouse or Donald Duck. It can be done simply. Instead of changing the location of something in the scene once, you do it often—between every frame, if you wish.

If your camera has a single frame release, smooth animation is easy to produce; if the camera is without this feature, simply tap the button or flick the lever to expose but one or two frames at a time.

Even such a simple idea as the appearance of the title letters one by one in the scene can be made to amuse or to create suspense. For example, in the title, *Johnny could not find his necktie,* the wording could start as *Johnny could not find his tecniek,* after a brief interval of which, the letters in *tecniek* would scramble around and rearrange themselves into proper form. This would be followed by a shot of Johnny upsetting everything in his room to find the tie.



Even a simple form of animation, in which block letters march into the scene from each side, parade around and form a title, is interesting. A new slant for this idea is to use it for a title for a film of a parade or review. For example, in *The Legion Marches in Bayville,* the title letters might anticipate the spirit of the picture by marching into the scene in military formation and then arranging themselves to spell the words.

[Continued on page 130]

MAKE THEM HUMAN

Business films must have common denominator

BENJAMIN F. FARBER, jr.

MIX pleasure with business! After the baby is "shot" and the summer travel reels shelved, level your lens at the serious side of your life and make a film about it. There are no new tricks, except those of your trade, which you know better than anybody else, and the finished reels will have practical value.

Take a business. Take any business, from stenography to steel, and you will find action and human interest. Banking or life insurance might be considered static subjects at first glance, but, from a cinematic viewpoint, they can be vital.

A League member in Indiana saw motion picture possibilities in the work of the Federal Savings and Loan Association, with which he was connected. He first pictured how easily money can slip through lax fingers and how it is sometimes foolishly cached in socks or cookie jars. Then, logically, he followed this with a sequence showing how ordinary persons can build up bank balances for the future—the father who plans for a house, the newsboy who looks toward college. These people could be recognized anywhere, and they give the film a touch of reality.

Further sequences illustrate houses in the making, thus concluding on a happy and significant note. The film has been very successful in its practical use and has received recognition at the annual Building and Loan League convention.

In general outline, this business film follows that of many other similar successful projects. An analysis would point out that it concentrates upon a dynamic introduction—an opening sequence which is designed to catch immediate interest and to carry it along into the important main sections of the film. Here, the viewpoint is what counts. Before a foot of film is used or a scene is written, decide upon what phase of your business is best known to the ordinary audience. What is the closest relationship between your product and the public? This relationship, when dramatized, will make up the subject matter for your introduction.

A bakery decided that their closest contact with clients was through the kitchen. Consequently, their first location was in the home, showing a woman surrounded by pots and pans, raisins and recipes, in the process of baking a fruit cake. The cake turns out badly, she looks to the bakery for help and is so pleased with their cakes that she asks to be shown how they do it. Thus a natural and interesting situation is made the basis for a trip behind the scenes in a bakery.

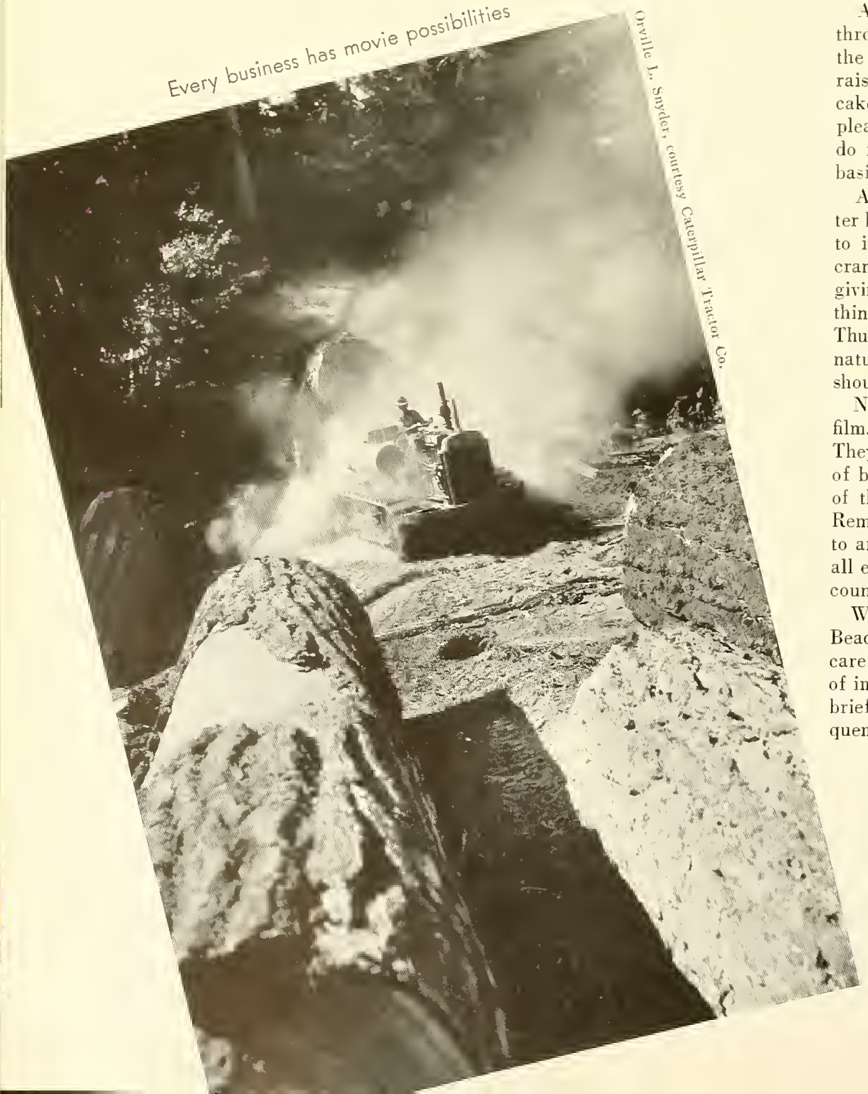
A fire insurance film made use of its dramatic subject matter by opening with brief scenes taken at a fire, not neglecting to include closeups of the homeless couple. The story of a cranberry farm commenced with scenes taken around Thanksgiving time in an ordinary home, since most of us naturally think of that period whenever cranberries are mentioned. Thus, whatever is the *common denominator* between the nature of the subject and the experience of the audience should constitute the material for your introduction.

Now you are ready for the main sequences of your business film. These usually tell the "inside story" about your product. They take the audience through a factory or office or a routine of business. Here, again, you must hold on to the viewpoint of the audience that does not know your work as you do. Remember the questions asked by inquiring friends and try to answer them in pictures. The final footage must be, above all else, logical and easy to understand. Here, it is detail that counts.

While filming the various processes through which Palm Beach cloth is taken in the textile plant, a League member carefully followed his long and medium shots with closeups of important details. Human interest was added by including brief glimpses of the workers, intent upon their actions. Sequences logically followed the progress of the cloth, from the raw material, through the combing, weaving and washing, to its release as fabric ready for the tailor.

Machinery in motion can be pictured from various angles to obtain interesting cinematic patterns. When there is a broad, moving belt, film it from an oblique angle so that it will enter the frame from the lower left corner and pass out of the upper right. If there is sufficient lighting, it is often helpful to employ faster camera speeds to slow up the motion and to allow more time for study of the work.

Models are sometimes [Continued on page 134]



Every business has movie possibilities

Orville L. Snyder, courtesy Caterpillar Tractor Co.

A dissolve could link these two subjects

Photographs by Philip D. Gendreau

The cine devices that carry movie stories forward

SCENE SHIFTERS

JAMES W. MOORE, ACL

HUNDREDS of movie makers today are using cinematic effects without knowing it. Each time you switch your camera's viewpoint, each time you trim and splice or each time you plan a title, you are using one or the other of the motion picture's most important effects. These are the *cut* and the *caption.*

The top and bottom, we call them, since, in the scale of film tempo, they are directly opposite in their effect. Based on time, this scale determines the relative speed with which a film story advances or pauses. The common cut carries the film at top speed, for its flashing change from one scene to another advances the film story without interruption.

On the other hand, the caption brings the flow of the film temporarily to a full stop. It serves as a period or a pause; or it introduces a new train of thought. Although they may seem commonplace, the cut and the caption are, in reality, the movie's most potent accents in the scale of cinematic effects.

Between these two, regarded as top and bottom, are a number of devices generally considered to be more tricky—the wipeoff, the dissolve and the fade. Although less often used than the inevitable cut and caption, these devices are no less exact in their meanings. They, too, affect film tempo. Working downward from the instantaneous effect of the cut, one finds these devices scaled as follows:

The Wipeoff. Fast moving because of its continuous replacement of one scene by another, the wipeoff is the swiftest of motion picture devices save the cut. Because of this, it is used largely in presenting a series of relatively short and clearly related scenes. War is declared, and the broad reactions are shown in a rapidly paced wipeoff series composed of whirling presses, radio announcers, whipping flags, marching feet and braying bands. Or, arriving at a summer camp, our hero is engulfed in an irresistible wave of summer sports, pictured swiftly in a wipeoff series of swimming, riding, tennis and golf.

The wipeoff may be used to produce an effect that is essentially a mechanical version of a montage of flashes of action, and, as such, it should be used where the effect of speed and vigor is helpful. In that case, as soon as one scene reaches full size on the screen, a new scene starts to wipe on; wipes follow one another pell mell. For this purpose, an average guide for the length of the wipe would be from thirty to forty frames or from nine to twelve inches of 16mm. film running at sixteen frames a second.

Wipes also may be used as transitions to indicate the introduction of a different but related subject. For example, the last scene in a sequence of skiing might wipe off the first scene in a sequence of skating.

The Dissolve. More suave but less swift than the wipeoff, the lap dissolve is a transitional device about midway in its effect on screen tempo between the cut and the title. It is composed, of course, of a fade out on one scene and a simultaneous fade in on another, both occurring on the same strip of film footage. Thus, as one image loses brilliance and authority, the other gains in power, until it has smoothly replaced the first. But this transition requires time, so that the basic effect of the dissolve is to slow down slightly the progress of a film.

The dissolve is used to indicate a transition in space from one series of actions to another, both of which are represented as transpiring concurrently or in close succession. For example, you could dissolve from a sequence of Mr. Jones, fishing, to one of Mrs. Jones, arranging the picnic lunch nearby. Then you could dissolve back to another sequence of Jones, fishing.

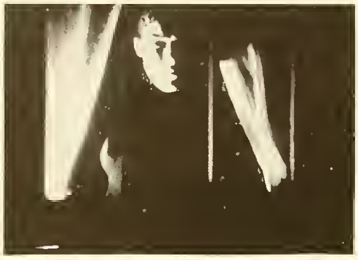
An important use of the dissolve is to bridge shifts in time and space where a full pictorial account is not desired or needed. For example, in a travel reel, we could dissolve from a scene of the car, leaving the home town, to a scene of it arriving at the spot of the first overnight stop. The dissolve tells the audience that time has elapsed and that distance has been covered. The dissolve may be used to indicate the passage of time alone; dissolve from a scene of Mother, rolling pie crust to one of her, taking the pie out of the oven.

The dissolve is useful, as well, in shifting from one related title to another, as from main title to credit title in a lead title assembly. For this purpose, standard titling services recommend a lap dissolve extending over forty to forty eight frames (twelve to fifteen inches) of 16mm. film at sixteen frames a second, the exact length

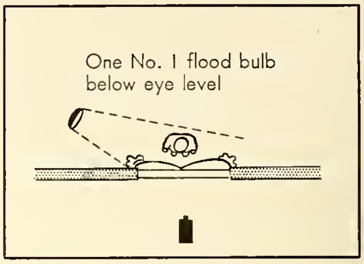
[Continued on page 136]

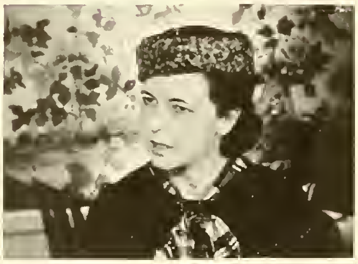
Purposeful lighting

KENNETH F. SPACE, ACL

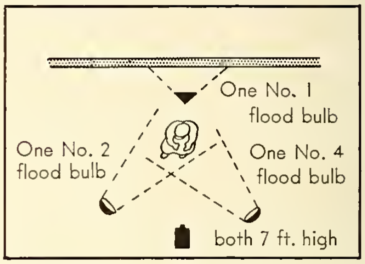


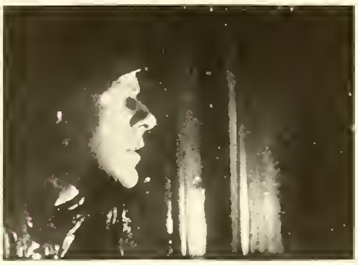
Three objectives were attained by this single source of illumination. The light appears to be coming from a normal source within the room; both curtains were illuminated, producing a pyramidal composition; the window sash is lighted sufficiently so that it is obvious that the subject is standing inside a window.


One No. 1 flood bulb
below eye level

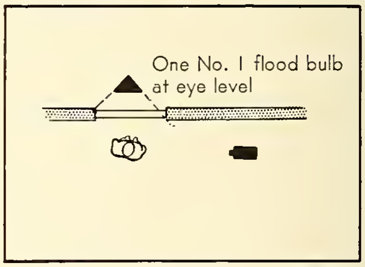


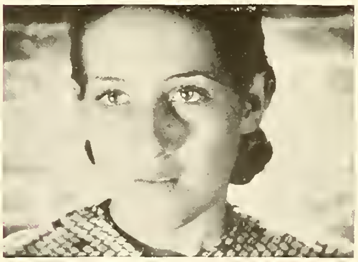
The front lights in this case were placed so that they would create a normal and pleasant rendition without strong shadows or striking effects. To give the scene depth and to make the subject stand out from the background, a single light, hidden behind the subject, was directed toward the wall.


One No. 1
flood bulb
One No. 2
flood bulb
One No. 4
flood bulb
both 7 ft. high

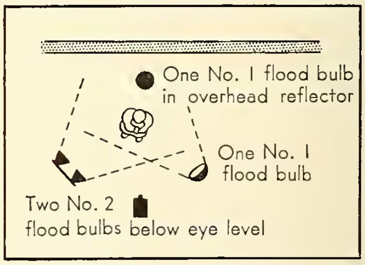


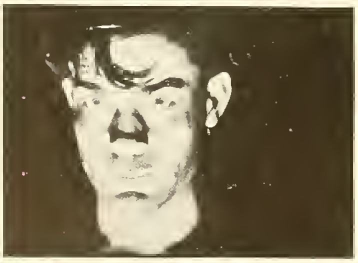
This outdoor shot was made to show the actor, at night, gazing through a window into an illuminated room. The light from the window shines on his face. A single, direct light source, placed just inside the window, illuminates his face and casts highlights on his raincoat. It also outlines the window frame.


One No. 1 flood bulb
at eye level

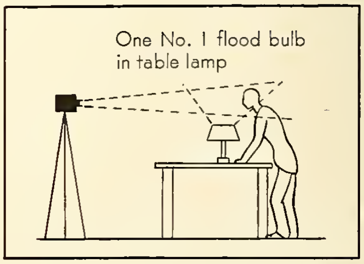


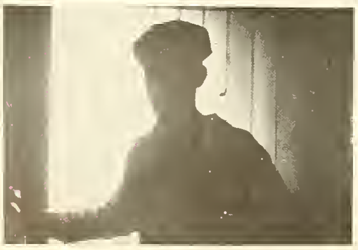
Here, an overhead lamp lightens the background and, at the same time, highlights the girl's shoulders to give an effect of roundness. The two lamps, placed below eye level at one side, furnish general illumination and also accent the girl's eyes. A lamp was placed on the other side to eliminate strong shadows.


One No. 1 flood bulb
in overhead reflector
One No. 1
flood bulb
Two No. 2
flood bulbs below eye level

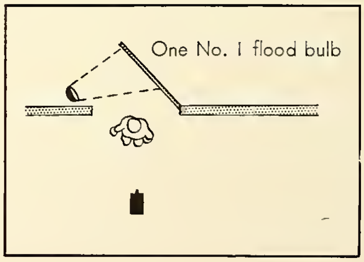


The menacing countenance of this character is revealed as he advances toward the camera. A strong light was placed in a table lamp, but no other illumination was used. As the actor nears the table, he comes within the light, and his face, illuminated from below, gradually appears from the darkness.


One No. 1 flood bulb
in table lamp

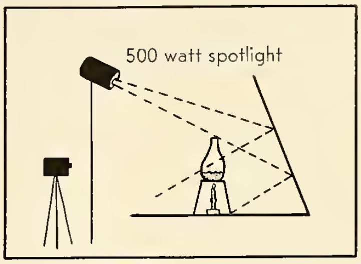


In this shot, to show the villain in silhouette, a single lamp, hidden from view of the camera, was directed entirely on the background. No other light was needed to produce the effect shown in the frame enlargement. A broad type of flood reflector unit is best for creating a silhouette in this way.

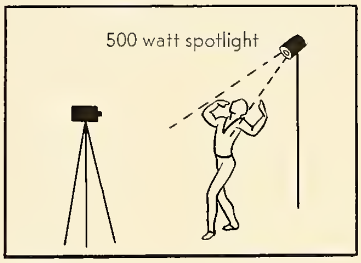

One No. 1 flood bulb

Examples from actual amateur movie shots show how to get special effects

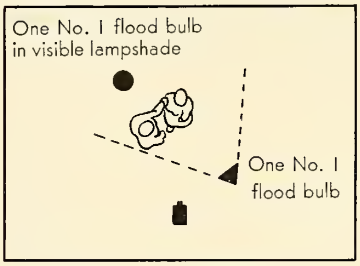
Liquid boiling in a flask on a Bunsen burner is cleverly illuminated here by a single spotlight directed on a silver reflector. The angle of the reflector was such that the light was thrown on the liquid from the rear, giving back lighting. The circle caused by the spotlight made a pleasant composition.


500 watt spotlight

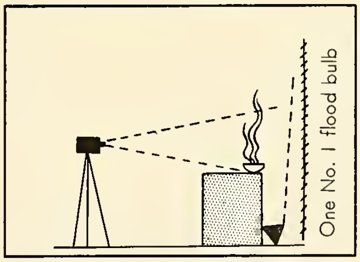
This scene, an effect shot in a mystery picture, was made with a strong spotlight placed overhead. The grotesque shadows are the result of direct overhead lighting. Heavy diffusion was used to soften the lighting, which otherwise would have been very "hard," and to further the weird atmosphere.


500 watt spotlight

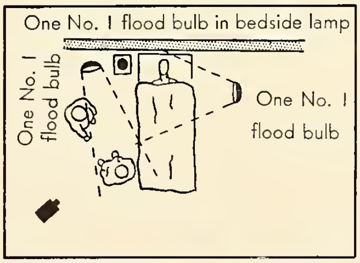
The overhead light effectively outlines the girl's face in this shot, by creating a highlight on her forehead and hair. The second light source was directed so that its brightest rays fell on the girl, while the outer fringe of this light beam illuminates the man sufficiently so that he may be recognized.


One No. 1 flood bulb in visible lampshade
One No. 1 flood bulb

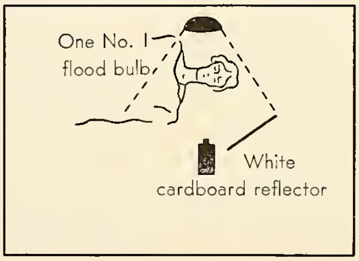
Filming a back lighted plume of smoke is not so simple as it looks. Here, a single light source, placed on the floor behind a table, served to give the translucent effect to the smoke, yet the camera is well shielded from direct rays. The outer fringes of the beam illuminate the Venetian blind in the background.


One No. 1 flood bulb

A dramatic situation was emphasized in this scene by lighting only part of the frame area. Cross lighting serves both for the invalid and for the two other characters. The bedside table lamp helped to emphasize the invalid, and general illumination was provided by all three light sources.

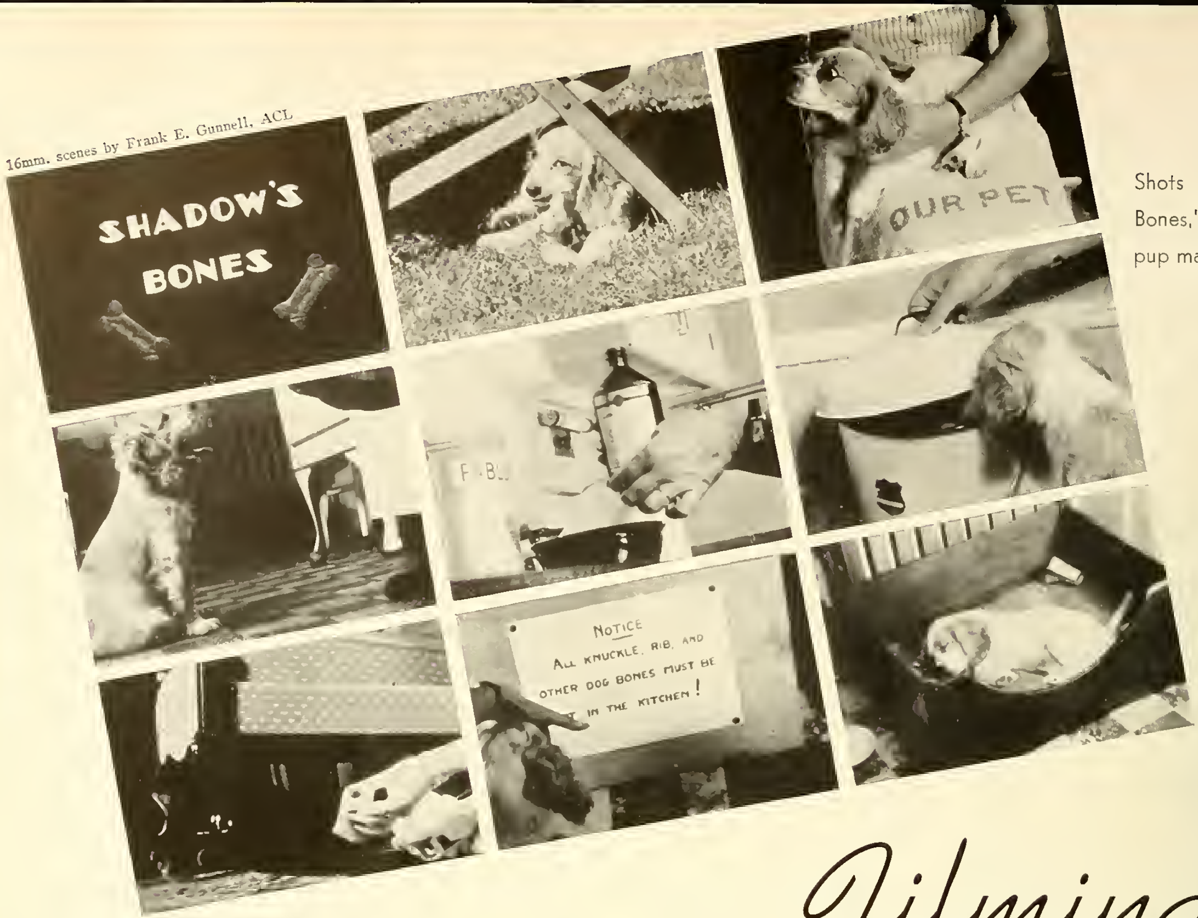

One No. 1 flood bulb in bedside lamp
One No. 1 flood bulb
One No. 1 flood bulb

A single back light and a white reflector were used here to bring out the facial wrinkles in the subject and to give her a halo effect. The reflector threw enough light toward the shadow side of the invalid to prevent the scene from being a silhouette. In the movie, the light appears to come from a bedside lamp.


One No. 1 flood bulb
White cardboard reflector

16mm. scenes by Kenneth F. Space, ACL

16mm. scenes by Frank E. Gunnell, ACL



Shots in "Shadow's Bones," film of a pup made by author

Filming a dog's life

How Shadow was recorded in his rampant puppyhood

FRANK E. GUNNELL, ACL

WE HAD just arrived home from a two month trip, and we had some two thousand feet of vacation film to edit. We had enough on our hands, but, within a week, we were searching kennels for a cocker spaniel puppy that would make a good pet and that also would photograph well.

This was not a bad idea in itself, for we had frequently found that dog sequences could be inserted in our travelogs advantageously. But the idea that came, when we finally settled down at home with the new puppy, certainly upset our world for a few weeks.

We had looked at red cockers, blonde cockers and even black cockers (although we knew this last would be a photographer's headache) and had finally selected an almost white puppy about ten weeks old. He gave promise of becoming a beautiful, particolored cocker, one of those dogs with big sections of reddish brown hair and lots of smaller "freckles" on a white ground. An affectionate rascal, he soon was dubbed "Shadow"—because he stuck around so closely.

Then came the big idea—"Let's make a complete picture starring the pup!"

We knew he wouldn't be a puppy very long, so we rushed to work, planned a scenario and then spent a hectic three weeks trying to film it before the pup grew too much or before his rapidly developing spots became noticeably darker. After all, our picture was planned to represent only one *day* in the life of Shadow!

The two thousand feet of travel film? We had to forget all about that for quite some time.

We learned a lot about filming pets in those three weeks, and we are offering some hints that may be useful if you want to try your hand at featuring the family dog or cat.

In the first place, the scenario must be made to fit the particular characteristics and abilities of the pet that you are going to film. We spent a few days studying the puppy's actions and reactions before writing the scenario; then we found it necessary to change the script several times in the process of shooting it. The scenario we planned at that time would be of little value today, now that Shadow has grown into manhood—or should it be "doghood"?

For instance, the young Shadow spent most of his time doing four things—sleeping, eating, chewing and playing. Today, his grown counterpart still eats and plays, but he has left off much of his sleeping and chewing. In fact, it would be almost impossible to get a shot of the grown Shadow sleeping, whereas we made a number of sleeping shots of the young Shadow in our film.

Chewing was Shadow's specialty as a pup. Within a few days of his arrival, he tried slippers, shoes, sticks, stones, rags and two hats belonging to our guests, until, in desperation, we took to giving him a daily marrow or knuckle bone to gnaw on. He enjoyed them heartily—and promptly left them all over the house.

From all this, we drew up the plans for *Shadow's Bones*—which sounds like a ghost story but is concerned with nothing more ominous than a pup who sleeps, eats, plays and chews his way through the day, especially *chews*. As the title implies, the film plan centers around his amazing ability to secrete bones from bedroom to back porch. The climax comes when Mother, in her bare feet, [Continued on page 137]

IN LITTLE AMERICA

Zoologist and cameraman tells of Byrd Expedition

EARLE BRYANT PERKINS

IN EARLY days of exploration, it was enough to chart coast lines, indicate the approximate position of mountain peaks and say "Here's a river and there's a valley." But modern expeditions go equipped to make detailed studies in a dozen branches of science.

The Byrd Antarctic Expedition, which returned from Little America in 1935, had a scientific staff representing specialized studies in the fields of meteorology, geology, geophysics, astronomy, physics and biology. Besides doing their own work, these men assisted in geographic exploration by ship, airplane, tractor and dog sledge.

When we cleared from Boston in October, 1933, nearly everything we should need was on board our two ships. The remaining stores were picked up at ports along the way.

As was the case with other men, I had made the decision to go only a few days before the departure and had packed my personal and scientific gear in a hurry. Friends presented me with a still camera and film when we touched at New York; their efforts also provided me with the most advanced 16mm. motion picture camera, which was delivered when we put in at Norfolk. Without this, both my personal and scientific records would have been incomplete.

The downward passage was a time of preparation for all hands. Equipment was tested, and preliminary experiments were completed. My interest in movie making, both as a source of pleasure for its own sake and as a means of recording scientific findings, led me into a study of photographic equipment and methods. The cameramen on the expedition had many long sessions as we furrowed the long Pacific swells. Lenses, filters, emulsions, light meters and all the gadgets that delight the camera enthusiast were examined and discussed.

After preliminary try outs aboard ship, in taking shots of deck scenes, stormy seas and the passage through the Canal, the first opportunity for unusual photographic subjects came when we reached mysterious Easter Island.

We sighted land late in the afternoon, and it was dark when we hove to under the headlands. Signal fires burned all night as we steamed at a safe distance off shore. In the morning, cautiously entering Cook Bay, we could see the natives in a state of great excitement on the beach. We were the first ship to put in there in eleven months. A boat load of natives came out to greet us, bringing small wooden and stone images to trade for food and clothing. After getting some pictures of the islanders aboard ship, I made ready to go ashore in the small boat.

The surf was running high over the rocks near the beach. Fearing that we might capsize, with consequent loss of cameras, I packed everything in a water tight container secured by a long line to a float. I took no chance of losing valuable equipment. Skilful handling of the boat brought us through without accident, and we landed on the beach, where the entire population, 200 miserable remnants of a once flourishing Polynesian colony, was out to greet us.

They did not seem to mind the cameras; they even posed for us and sang their songs into our microphone. The barren, volcanic island, with its mysterious stone images carved by a forgotten race, offered rare material for our movie cameras. The next day, we headed west again, for the long crossing to New Zealand.

After a week of overhauling ship in Wellington, we headed southward, and the *Ruppert* stuck her nose into heavy seas. Splendid movie shots, these—made on a 10,000 ton freighter wallowing in forty foot waves at the edge of the Antarctic.

Then came icebergs—thousands of them—huge, flat topped masses of the great Ross Ice Barrier, that break off and float majestically northward to their inevitable doom.

Pack ice damped the swell, and, for days, we cruised in quiet waters reflecting the delicate colorings of the midnight sun. The bergs, the ship's bow splitting the ice, rare sea birds, penguins and seals in the floes and the ice pilot in the crow's nest brought forth the cine cameras time and again.

In the Bay of Whales, with the ships berthed alongside the ice at their destination, all hands turned to for the tremendous task of unloading 800 tons of supplies. There was very little time for picture taking then. It was a frantic struggle to transport everything through almost impassable pressure ice ridges to Little America before the approaching freeze up would compel our ships to go northward to their winter quarters in New Zealand.

Low temperatures began to create a serious problem in the operation of cameras. When the mercury is below zero, oil congeals and shutters drag. Men with inexpensive cameras having loosely fitting parts had no trouble, but we who

[Continued on page 132]

Filming adventures on the second Byrd Antarctic Expedition

BYRD
CTIC EXPEDIT

Earle B. Perkins

WHY NOT FILM YOUR SOUND ON SIXTEEN?

Recording on this medium will now give fine results

JOHN MAURER

THE young lady was undeniably beautiful. Everything about her, from the good taste of her clothing to her gracious manner with the servants, gave evidence of culture and good breeding. It was extremely unfortunate that she should have been afflicted with such a pronounced lisp.

As the evening progressed, one felt more and more strongly that the writers of the script had been inconsiderate in giving her so many speeches that contained words beginning with "s." The climax came when she turned to her chauffeur and said to him emphatically, "I'm tho thorry, Thimpthon." The audience burst into laughter.

This was in 1929. The place was the Roxy Theatre, in New York City. The young lady was the star in one of the early "all talking" pictures. And the experience was a typical one. Most of the players in these early sound movies appeared to lisp. It took several months' work on the part of the sound engineers to overcome this defect.

The reason the young lady lisped was that the *high frequencies* of her voice had not been recorded satisfactorily on the film. As many persons have learned, since radio and its kindred arts assumed their present important place in our lives, sound is made up of air vibrations occurring at many different rates of speed or, as engineers call them, frequencies.

The frequencies that are audible to the human ear range all the way from twenty vibrations a second to twenty thousand a second. Those that are important in the reproduction of speech and music range from about forty a second to eight thousand a second. Of these, it is the high frequencies that give clearness and naturalness to sound and enable us to distinguish between sounds that are more or less similar.

Take the frequencies above three thousand a second away from the sound of "s," as in "sing," and it is changed into the sound of "th" in "thing." Remove the higher frequencies in the tones of a violin, clarinet and saxophone, and it becomes difficult to tell which instrument is playing.

When sound is recorded on motion picture film, as is now done in all theatrical talking picture productions, each pulse in the sound vibration is represented either by a line or by a wave like shape on the sound track. In the former case, the system of recording is known as "variable density"; in the latter, it is known as "variable area." In either system, the images corresponding to low frequencies are spread wide apart, while those corresponding to high frequencies are packed closely together. If the high frequency images are not in sharp focus on the film, these frequencies will be subdued or perhaps lost altogether when the sound is reproduced, and the reproduction will be correspondingly unsatisfactory.

Even when the sound is on 35mm. film, the images of the high frequency vibrations that are important for good reproduction are packed so closely together that it is necessary to use a microscope to see the individual peaks and valleys of the record. Obviously, then, the optical system that is used in making the record must be of great accuracy in order to insure that all these fine details are registered sharply on the film. In the early days of sound pictures, it was the lack of knowledge of how to produce sharp and accurately focused recording light beams that made the films so deficient in high frequencies that the players seemed to lisp.

At a time when it was difficult to obtain sharp enough records on 35mm. film, it was only natural that good sound records on the two and a half times smaller 16mm. film seemed impossible. Nevertheless, the desirability of sound on 16mm. was so obvious that, even during the year when talking pictures were introduced to the public, several different development laboratories were working on 16mm. sound recorders and projectors.

The results, for several years, were not encouraging. It almost seemed that the engineers who said it couldn't be done were right. Even though the experimenters made

FIG. 1. *A 16mm. sound film with variable area track.*

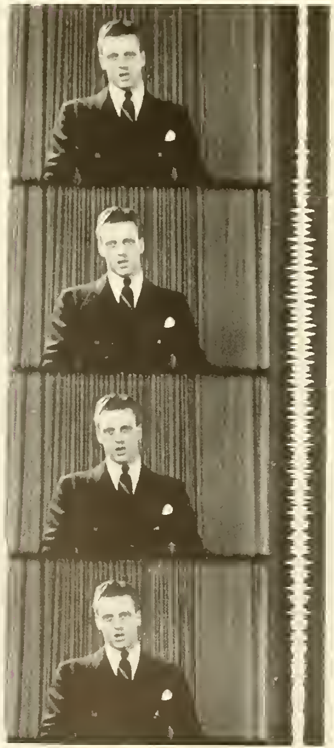


FIG. 2. *A 16mm. sound film with variable density track.*

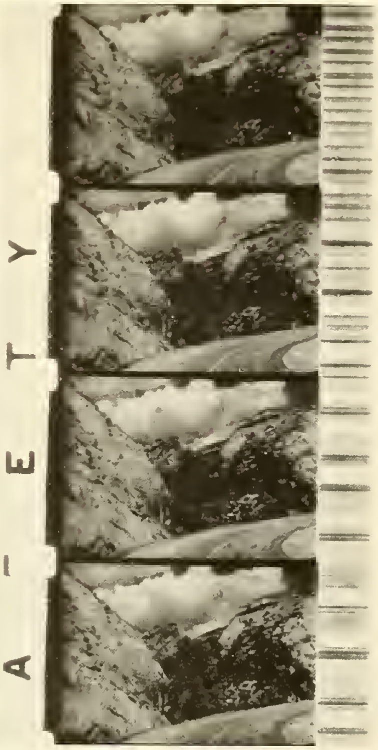


Fig. 3. *A low frequency—100 vibrations a second.*

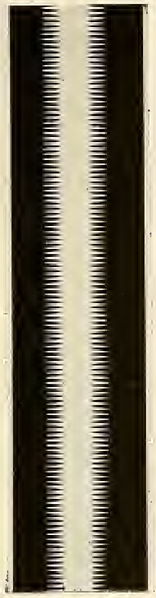


Fig. 4. *Moderately high frequency — 2000 vibrations a second.*

records with the most sharply focused light beams they knew how to produce, so many of the high frequencies were lost that the reproduction of music was unnatural, while the best that could be said for the reproduction of speech was that it was understandable. Many workers came to the erroneous conclusion that the 16mm. film itself was not capable of retaining, or *resolving*, enough detail to give good sound. In some quarters, this opinion has persisted to the present day, especially among 35mm. technicians who have not had experience with 16mm. sound film, and it has done much to delay progress in the development of sound in this medium.

When the first 16mm. sound equipment was being developed, it was taken for granted that all 16mm. sound films would be copies of films produced originally in 35mm. Therefore, the procedure that was followed was to reproduce a 35mm. sound track on a film phonograph, which is a machine essentially the same as the sound reproducing part of a projector, and to rerecord the sound on a 16mm. recorder.

About 1932, it occurred to several engineers that the 35mm. sound track could be printed through an optical system that would reduce it to the proper size for 16mm. film, thus doing away with the rerecording process. Somewhat to their surprise, they found that the results were better than they had been able to obtain by rerecording. The improvement, in fact, was so great that it made the 16mm. sound film satisfactory for many practical uses. As a result, 16mm. sound projection equipment was placed on the market, and an industry was born that now produces thousands of projectors and films every year.

Once the optical reduction printing process reached a satisfactory state, most engineers lost all interest in recording or rerecording on 16mm. film. There were a few, however, who perceived that the success of the optical reduction method had proved what had been generally doubted; that is, that a 16mm. sound track is not too small to carry all the detail necessary for a good sound record. Therefore, these engineers reasoned, all that was necessary was to improve the tools for doing the recording, and it would become practical to produce records directly in 16mm. that would be as good as, or better than, those obtained by optical reduction.

They believed that this was worth doing because the smaller size, greater portability and freedom from fire hazard of 16mm. sound equipment would make it practical to produce sound films for many purposes for which 35mm. equipment was not suitable, just as the 16mm. camera had created a great new field of service for the silent motion picture.

The first step in improving the process of direct 16mm. recording was to solve the problem of producing a finer recording light beam than had ever been used before. In all systems of recording sound on film, the beam of light that exposes the sound track is focused on the film in the form of a narrow line. In the early days of sound on film, this line was usually about a thousandth of an inch in width. At the time when the first 16mm. sound was being recorded, a width of half a thousandth was considered unusually small. Therefore, it may be seen that the production of an image only a little more than a tenth of a thousandth of an inch wide was a somewhat noteworthy achievement. (Images almost as small as this **[Continued on page 135]**

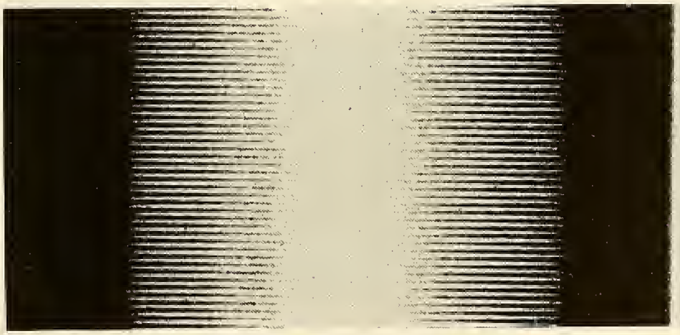


Fig. 5. *A very high frequency—7000 vibrations a second, enlarged fifty diameters. The precise focus required to produce such an image may be realized from the fact that the finest details ordinarily found in a sharply focused 16mm. picture would cover two or three of these peaks.*

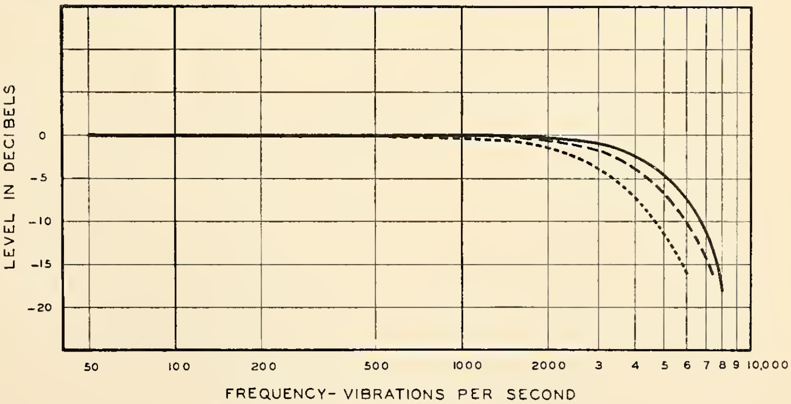


Fig. 6. (Below) *Frequency characteristics of 35mm. and 16mm. sound on film: Top line is the standard theatre frequency characteristic of the Academy of Motion Picture Arts and Sciences; middle line is the characteristic of a 16mm. print from a 16mm. constant amplitude frequency negative made by modern improved methods; bottom line is the characteristic of 16mm. optical reduction prints now in general use. (Measurements taken on Society of Motion Picture Engineers' 16mm. test reel.)*

E. Fred Miller from F.P.G.

In an industrial, try framing shots through machinery

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr., ACL

Films of Africa Released

The Harmon Foundation, of New York City, reports that, of the 16mm. films made by Ray and Virginia Garner, who went to Africa last year for the Foreign Missions Conference of North America, five subjects are ready for distribution and five are yet to be edited. The Garners, whose article appeared in last month's MOVIE MAKERS, spent fifteen months photographing in Africa. A large part of that time, however, passed in waiting for the weather of the Dark Continent to brighten up.

In the latest 16mm. film to be completed, *Children of Africa*, the editorial approach, particularly with reference to the titles, was supervised by two editors of children's publications, Pearl Rosser, of the American Baptist Publishing Society, and Nina Millen, of the Missionary Education Movement. The film was planned for children from six to twelve years of age and, like the other films in the series, it treats its subject with comprehensiveness and sobriety.

Health Film Completed

Filmed on 200 feet of 8mm. Kodachrome by four different cameramen and four different cameras, *Building For Health* has recently been completed by the movie division of the Sanford Camera Club, in Maine. The film, a club project, according to the report of Kendall T. Greenwood, ACL, vice-president of the club, was made for the Sanford Health Association.

Motion Study of Typing

How four typists can do the work of thirty five, by eliminating 35,000 motions a day, is demonstrated in a recent film made by the TVA, *Motion Study Applied To Letter Indexing*. To those of us who had no idea that a typist made 35,000 motions a day, much less waste motions, the film will come as something of a surprise. It has been set to sound, with narration by Milton Cross, and is available for loan at the cost of express charges, directly from the Tennessee Valley Authority, Washington, D. C.

Safety Film in Production

An elaborate scenario by J. Eric Dibb, entitled *You Bet Your Life*, is now in production by the British Columbia Institute of Cinematography at the University of British Columbia, in Vancouver. Ernest Lee heads this recently formed institute, and Ludlow Beamish and H. Northrop are its vice-presidents. Its first film, a 16mm. dramatized study of the dangers of motor traffic to the careless pedestrian, will—to judge by the scenario—be distinguished by advanced continuity technique and a thoroughness of preparation characteristic only of the more serious 16mm. workers.

School Program Filmed

Owen V. Davis, ACL, of Stewart Manor, N. Y., has recently completed a 1700 foot, 16mm. survey in black and white and Kodachrome film, entitled *Your Child In Your School*, as a demonstration of school programs to serve as the annual report to the Board of Education and as a promotional medium for public education. It indicates the reasons for, and results from, expenditure of public tax money.

Your Child in Your School surveys the entire field of its subject, even accompanying the children, in the climactic sequences, on their annual visit to the Metropolitan Opera House, in New York City, to see *Lohengrin*. In the part of the film devoted to the Industrial Arts Department, Mr. Davis filmed the group constructing, as a class project, the lighting equipment with which he made many of the scenes.

Movie Combats Counterfeiting

Produced at the order of Frank J. Wilson, chief of the United States Secret Service, a 16mm. sound motion picture, entitled *Know Your Money*, which was written and directed by A. Hazelton Rice, a Secret Service agent of Boston, will be shown soon to nearly 400,000 New York City high school students as part of a new educational program instituted by the Treasury Department in an extensive drive against counterfeiting. Lowell Thomas, who is the narrator, relates the events leading up to the case in which a grocer was able to cause the arrest of a man passing a bogus ten dollar bill, by following the instructions issued by Treasury Department officials. All characters in the picture are portrayed by Secret Service agents, although the picture rarely touches upon the activities of the department.

By efforts of this kind, the $1,200,000 high amount of counterfeit money, passed in the United States in 1936, had decreased to only $200,000 in 1939. The film will be available to interested groups after the Secret Service department has completed the program of showings now planned for it.

To Lecture on India

C. Brooke Elliott, K.C., who arrived in this country recently from forty two years spent in Ceylon and Madras, India, brought with him more than 14,000 feet of 16mm. Kodachrome film to be used with his lecture engagements before American audiences. Formerly Advocate of the High Court of Madras, Mr. Elliott began taking motion pictures as a hobby when, in 1938, he [Continued on page 137]

HE WROTE TO THE ACL

To show how the Amateur Cinema League serves its members, these typical letters are presented

DEAR SIRS:

A great deal of film has run through my camera gate since I dropped in to see you fellows up there in Headquarters last summer.

It was nice to meet everybody I have been pestering with questions since I bought my first movie camera, and I appreciate the suggestions Mr. Moore gave me at that time. Now I am back home and am going to start right in again by bothering you with a 400 foot roll of color film which I shot in New York.

Something went wrong. I've done a lot of editing, but the scenes just don't seem to look or feel as they did when I shot the stuff.

I am also sending in this letter (if I don't forget it) a Film Review Chart, with my own ideas for the titles. They're not so hot, I'll admit.

The photography is o.k., I *think*, and I've got plenty of material, but something—well, take a look at it and see what you can do for me.

While it's there on your projector, I wonder if Mr. Beach would take a look at it? What puzzles me are the shots along Fifth Avenue, where everything seems blurred. I should say that I had double exposed some of the scenes if I didn't know darn well that I don't have the patience to wind back the film. It's not the camera or the projector either, because it hasn't happened since, on any films I shot after that.

You might take a good look at the closeup of the lettering at the base of Washington's statue down there in the Wall Street district—it will probably take you two looks, and even then you won't be able to make it out. What I want to know is, why not? I took a lot of trouble to get this shot just right, and I didn't have a hangover either.

I am also clipping to this letter a few frames of my efforts at title making. You can see that they're not so hot. Now, before I go ahead and spend more money for film, I'd like to know how to get better results. You may remember that my camera is a ———— and the lens an *f*/3.5. It gives me good results, at least as far as I'm concerned, because I figure I am still only a rank amateur.

I am also sitting here thinking about dubbing in sound with a double turntable phonograph. How about sending along one of those service sheets telling me how to go about making it?

I hope this letter will not start you saying—oh, that Hoxton fellow again—but I have to know these things, and you fellows always seem to know the answers. I wouldn't give up my membership for anything—not even the landlord.

Well, so long.

Hogarth Hoxton, Jr.

Dear Mr. Hoxton:

I have just finished screening your color reel of New York, and it is now on its way back to you. It might interest you to know that I found it necessary to screen the film twice in order to criticize the work. The fact that, the first time, I found myself so interested in the subject matter that I did not make notes of faults is a tribute to your choice of material.

I had no trouble in finding that mysterious double image section in the film and can assure you that, in all probability, it was not caused by a defect in the camera or projector. In nearly all such cases, the trouble is caused by improper loading and threading. The difficulty is called "loss of loop."

When you threaded that roll in the camera, you evidently were a bit hasty and closed the camera before running off a few inches of film to make sure that everything was working smoothly. The film perforations were not properly engaged with the claw, and one loop was pulled tight when the camera started operating. Hence, the film was pulled past the aperture in a steady flow instead of intermittently. There is no way in the world to correct the trouble on this particular film, but more care in threading will prevent the accident from happening again. In view of the fact that your camera has not given this trouble since, it is quite evident that the difficulty lay only in the threading.

I can well understand your consternation at the way in which the lettering on the statue turned out. It is one of those cases where nothing would have helped but moving either the statue or the sun, two equally impossible tasks. You had no direct sunlight, and the illumination was even and diffused, so there were no shadows, and the indented letters blended into the rest of the stone. That and a slight overexposure erased the inscription as neatly as you please.

When you want to film lettering that is cut into a sur-

[Continued on page 127]

AMATEUR CLUBS

What organized groups are doing everywhere

Photographs by W. F. Taylor

Below, annual banquet of Walla Walla (Wash.) Cinema Club and, above, the club's 1940 president, E. M. Thornton, ACL, receives gavel from C. L. Ludwigs, past president.

JAMES W. MOORE, ACL

Denver Eights exhibit More than seventy five members and guests of the Denver Cine 8 Club, ACL, attended the group's first Family Night, according to Rudy G. Allaf, program chairman. Featured on the club's screen were 1600 feet of selected 8mm. films, presented by the members. These included *Big Game Hunting in the Colorado Rockies* and *Fishing for Rainbow Trout*, by Tom Lloyd; *South American Safari*, by Orson Udall; *Chipmunks*, by Preston Hopkins; *New Mexico, Land of Enchantment*, by Mr. Allaf; winter scenes in Yellowstone National Park, filmed by one of the Park rangers. Less than a year old, the club already has thirty five active members.

Sound in Winnipeg Marking a new and advanced service to club members, the Winnipeg Cine Club, in Canada, recently has acquired dual turntable sound equipment for use at its meetings and for rental to members, on application. Although the rental charge is small, in course of time the club hopes to amortize the cost of the equipment through these charges. New officers for 1940 have been announced as follows: Dr. C. H. Goulden, ACL, president; Fay S. Cook, vicepresident; Walter R. Lawson, ACL, secretary treasurer. Anxious to exchange its attractive news bulletin with other cine groups having such organs, the Winnipeg Cine Club invites applications addressed to the secretary, at 290 Winterton Avenue, Winnipeg, Manitoba.

Manchester meets New in Connecticut is the Manchester Cinema Club, recently organized with more than a score of members. First officers are Evan W. Nyquist, president; Earl Rogers, vicepresident; Mrs. Thomas Hooey, secretary treasurer. Serving with them on the board of directors are John Moore and Frank H. Demeo, ACL, for two year terms, and Leon Fallot and Ralph Leander, for one year terms. Constitution and bylaws have been adopted, based on the model issued by the League's Club Department. At the organization meeting, the club's charter members saw *Florida* and *The New York World's Fair*, by Mr. Rogers, and *Little Sherlock*, from the League's Club Library.

Cleveland dines The annual banquet and installation of new officers of the Cleveland Amateur Cinematographers, ACL, was held recently in the Tavern Room of Stouffer's restaurant, in that city. J. J. Worz presided as toastmaster and gave a historical résumé of the life of the club. Following the formal installation of new officers, whose election was announced earlier in this department, club members and guests saw *The Amateur Advance*, a history of personal filming in pictures, prepared by the Amateur Cinema League, and *Chromatic Rhapsody*, 1939 Honorable Mention Award film by Robert P. Kehoe, ACL. Roy Collins, ACL, accompanied both films with music presented by dual turntables designed and constructed by Jack L. Krapp, ACL.

Calumet's third With two club productions already behind them, the Calumet Movie Makers, at Hammond, Ind., are now busy on a third film, *Hours of Doom*. Planned to run 400 feet of 8mm. monochrome, the picture is a melodramatic thriller in which eight members of the club will serve alternately as actors and technicians. Christmas films were screened at a late meeting, which marked the election and installation of new officers, as follows: Donald Backe, president; Chester Kiciak, vicepresident and treasurer; Gladys Patrick, secretary.

Club for Canada Fifteen enthusiastic filmers signed the charter roll of the Moose Jaw Movie Makers Club, ACL, re-

[Continued on page 138]

Minneapolis Octo-Cine Guild members examine equipment

WHAT AMATEURS ARE FILMING

Scandinavia, by Dr. Joseph Turner, ACL, is a travel film featuring human interest, as in this shot of a fish market. 16mm. color, 3200 feet.

Think, by the Cinema Club of Lowell Junior High School, ACL, with the aid of Helen Rees Clifford, teaches safety. 16mm. monochrome, 600 feet.

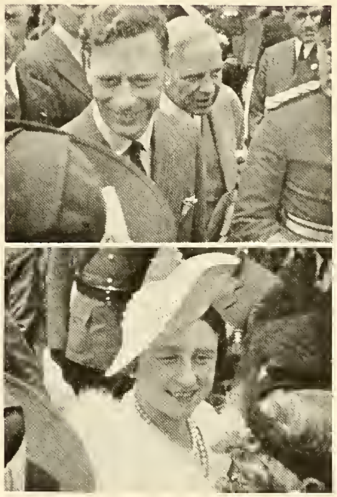
Fishing, by James I. Mauler, ACL, which presents a story of Great Lakes fishing, is decorated by well framed sunset studies. 16mm. color, 1600 feet.

The Harbor, by Frances Christeson, ACL, and Harry V. Merrick, ACL, contains beautiful compositions, 16mm. black and white, 1200 feet.

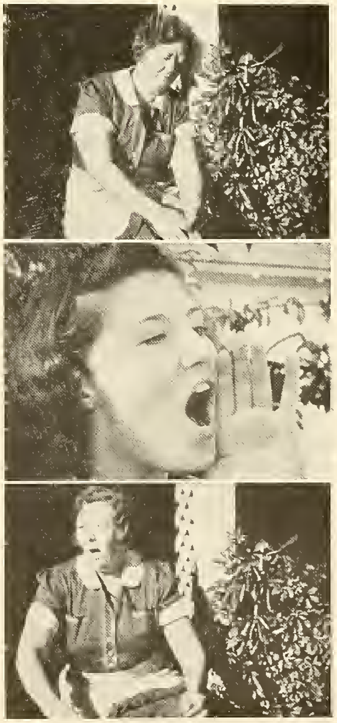
Nassau, by George E. Tomlinson, ACL, has a full quota of human interest within a study of a flight to the Bahamas. 16mm. color, 400 feet.

It Can't Happen Here, by Lester F. Shaal, ACL, shows the destruction caused by a hurricane that swept Rhode Island. 16mm. color, 200 feet.

Tulip Time, by Theodore D. Shaw, contains good closeups and fine color titles of the annual tulip festival at Holland, Mich. 16mm. color, 400 feet.

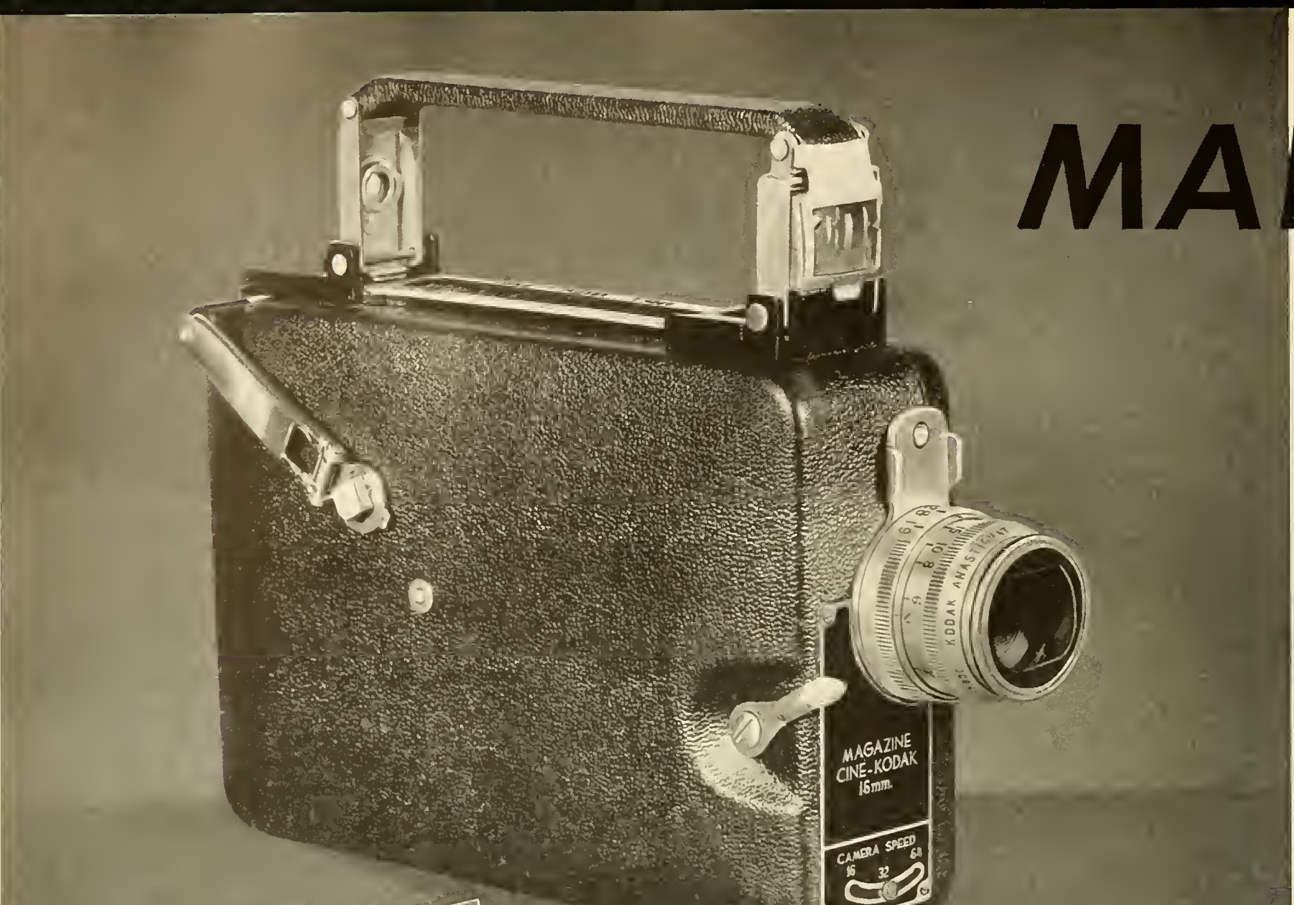


Welcome to Their Majesties, by George S. B. Fuller, includes these shots, the best candid cine studies of the King and Queen that we have seen. Mr. Fuller captured these and other scenes while Their Majesties were greeting disabled veterans during their visit to Sherbrooke, Quebec. 16mm. color, 50 feet.

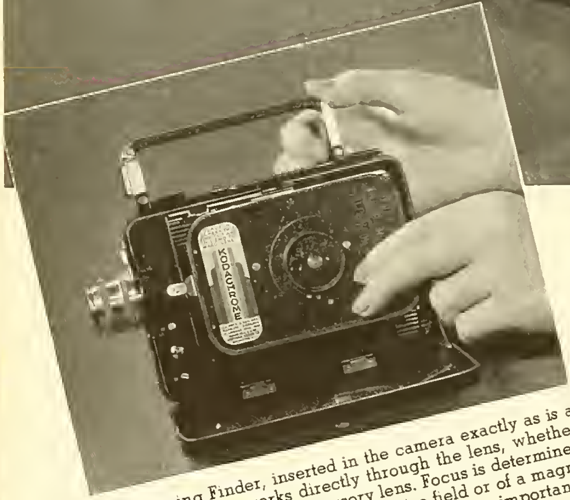


County Fair, by William Goeben, ACL, a vivacious record of country fairs of New England, contains a "running gag" based on a hog calling contest. Here is the dénouement of the "gag." After stirring up the live stock, the champion hog caller finally awakens a drowsy resident of a nearby town. 16mm. color, 400 feet.

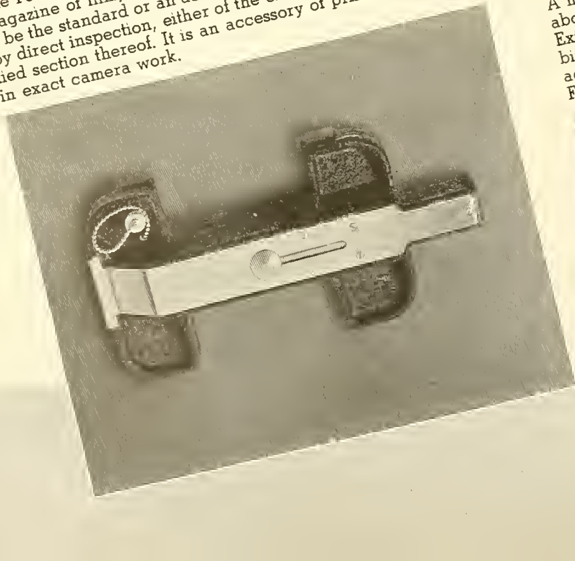
MAK



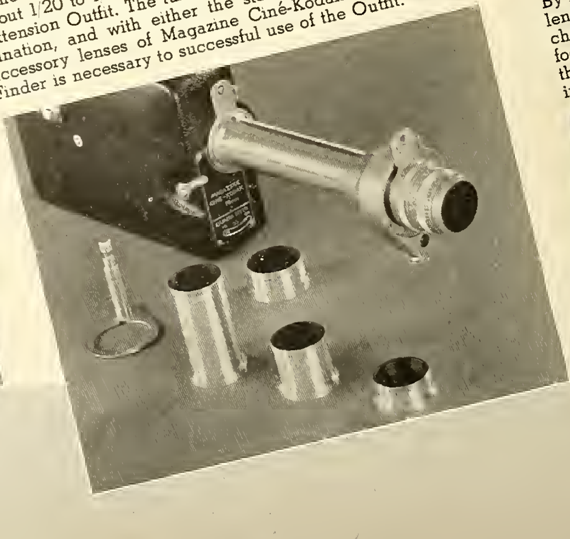
Magazine Ciné-Kodak, the aristocrat of home movie cameras, is as capable as it is handsome. And in ease of use it stands alone. Open the hinged side of the camera, insert a magazine of Ciné-Kodak Film, close the camera—and you're all ready for movie making with Magazine Ciné-Kodak. You may load with magazines of Super-X, the fine-grain general outdoor film, Super-XX, the extremely high-speed film for indoor work, or either of the two types of Kodachrome, the full-color film.



The Focusing Finder, inserted in the camera exactly as is a magazine of film, works directly through the lens, whether it be the standard or an accessory lens. Focus is determined by direct inspection, either of the entire field or of a magnified section thereof. It is an accessory of prime importance in exact camera work. ▼



A means of obtaining large images of objects ranging from about 1/20 to 1/3 inch in size is provided by a Lens Tube Extension Outfit. The tubes may be used singly or in combination, and with either the standard or the long-focus accessory lenses of Magazine Ciné-Kodak. The Focusing Finder is necessary to successful use of the Outfit.



By means of a simple a
lenses and a 15 mm. fo
changeably fitted to t
focus lenses range fr
them are $f/4.5$ or fa
instantly adjusted to

BETTER MOVIES *with* MAGAZINE CINÉ-KODAK (16 mm.)

MAGAZINE CINÉ-KODAK is, of course, compact—about the size of a novel. It loads easily, without film handling, in a matter of a few seconds. You may change from one type of film to another, simply by changing film magazines—and without loss of any film. It is handsome, built with great care, and makes excellent movies.

But its owners prize, above all such obvious qualities and features, the fact that Magazine Ciné-Kodak, with its accessories, keeps pace with movie-making ambitions.

Accessory lenses, for example, are available in great variety, lenses which extend the camera's vision either to reveal distant subjects or to magnify semi-microscopic details. With another accessory, the Focusing Finder, you are enabled accurately to check the focus for any shot.

SLOW MOTION AT THE FLICK OF A LEVER

True slow motion (64 frames per second) is yours at the flick of a lever, as well as an intermediate speed of 32 frames per second, well suited to sport analysis movies.

The lens with which Magazine Ciné-Kodak is regularly equipped is the Kodak Anastigmat 1-inch *f*/1.9—a lens as famous for its clean-cut brilliance and accuracy as for its effective speed.

On the side of the camera a small "pulse" beats reassuringly against the hand of the operator when the camera is running—a feature of real usefulness when shots are being made in noisy places. It is also a film footage indicator, each pulse beat signifying the exposure of 6 inches of film.

Magazine Ciné-Kodak gives the amateur movie maker the means of achieving results far beyond the ordinary. Couple this quality with compactness and extreme ease of operation, and it's easy to understand why Magazine Ciné-Kodak is the camera most movie makers want and more movie makers are buying.

And the price is $117.50; with standard combination carrying case, $130. See it, get the "feel" of it. Your dealer will be glad to put Magazine Ciné-Kodak through its paces for you.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

f a series of long-focus
ngle lens may be inter-
Ciné-Kodak. The long-
es in focal length; all of
ect view finder may be
the lens in use.

Supplementary lenses in W-mounts (mounts which fit neatly into the standard *f*/1.9 lens) offer inexpensive means of obtaining extreme close-ups. No. 1 is used at distances of from 9½ to 16 inches; No. 2 has a range of from 11⅞ to 23⅞ inches. Both are most effectively used in conjunction with a Focusing Finder.

MAGAZINE
CINÉ-KODAK

Three types of carrying cases are available for Magazine Ciné-Kodak: a soft leather case for the camera only, a Combination Carrying Case for camera, two film magazines, lens adapter, lens, and filter, and a Compartment Case (below) for camera, three magazines (or two magazines and a Focusing Finder), lens adapter, six lenses, and six filters.

MAKE BETTER MOVIES

with MAGAZINE CINÉ-KODAK (16 mm.)

Magazine Ciné-Kodak, the aristocrat of home movie cameras, is as capable as it is handsome. And in ease of use it stands alone. Open the hinged side of the camera, insert a magazine of Ciné-Kodak Film, close the camera—and you're all ready for movie making with Magazine Ciné-Kodak. You may load with magazines of Super-X, the fine-grain general outdoor film, Super-XX, the extremely high-speed film for indoor work, or either of the two types of Kodachrome, the full-color film.

MAGAZINE CINÉ-KODAK is, of course, compact—about the size of a novel. It loads easily, without film handling, in a matter of a few seconds. You may change from one type of film to another, simply by changing film magazines—and without loss of any film. It is handsome, built with great care, and makes excellent movies.

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EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

The Focusing Finder, inserted in the camera exactly as is a magazine of film, works directly through the lens, whether it be the standard or an accessory lens. Focus is determined by direct inspection, either of the entire field or of a magnified section thereof. It is an accessory of prime importance in exact camera work ▼

A means of obtaining large images of objects ranging from about 1/20 to 1/3 inch in size is provided by a Lens Tube Extension Outfit. The tubes may be used singly or in combination, and with either the standard or the long-focus accessory lenses of Magazine Ciné-Kodak. The Focusing Finder is necessary to successful use of the Outfit.

By means of a simple ada[illegible] of a series of long-focus lenses and a 15 mm. focus [illegible] angle lens may be interchangeably fitted to the [illegible] Ciné-Kodak. The long-focus lenses range from [illegible] 6 inches in focal length; all of them are *f*/4.5 or faste[illegible] direct view finder may be instantly adjusted to co[illegible] with the lens in use.

Supplementary lenses in W-mounts (mounts which fit neatly into the standard *f*/1.9 lens) offer inexpensive means of obtaining extreme close-ups. No. 1 is used at distances of from 9½ to 16 inches; No. 2 has a range of from 11⅞ to 23⅞ inches. Both are most effectively used in conjunction with a Focusing Finder.

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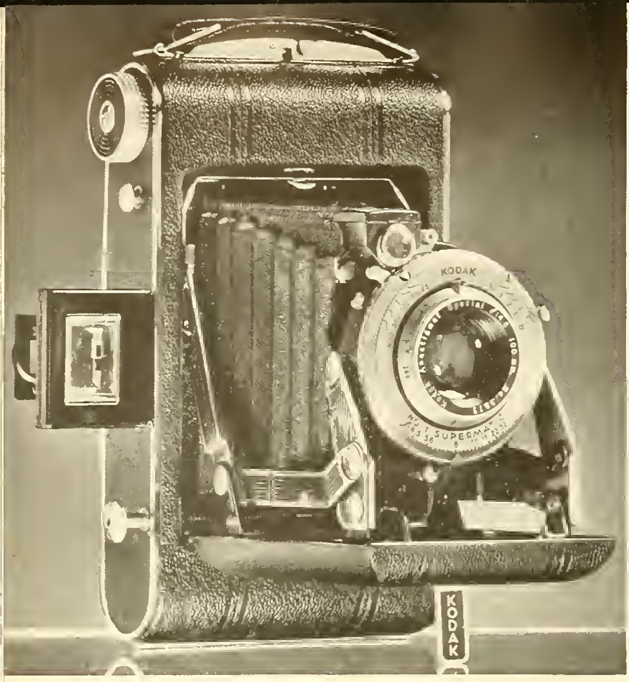


The Kodak Vigilant with *f*/4.5 lens and Supermatic shutter

NEWS OF THE INDUSTRY

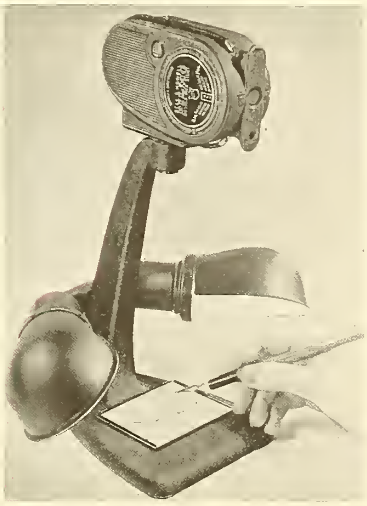
Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Special seeks south It is becoming a habit for one particular Ciné-Kodak Special to travel south to the Antarctic. On the previous Byrd Expedition to Little America, this particular camera gave a good account of itself in the hands of Dr. Earle B. Perkins. When the expedition was concluded, it was returned to the owners, Eastman Kodak Company, and was there given steady use until the new expedition, this year, again claimed its services. Now the same Special is to travel back to Antarctica, this time in the hands of Dr. F. Alton Wade, who is confident that it will give just as good an account of itself as on the previous trip.

Wricoprint A new and efficient lettering guide, compact and easy to work and especially suitable for making neat home movie titles, has been released by the Wood-Regan Instrument Company, Nutley, N. J. This new outfit, called the Wricoprint, is sold complete with guides, ink, penholder, pen, pen cleaner and all accessories at the price of $3.90. The whole, contained in a handy box, ready for use, offers an effective and facile method of title lettering. Further details may be had on application to the address given.

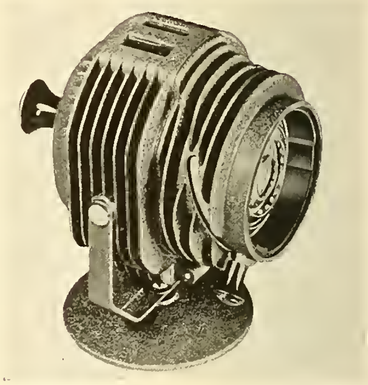
New Bell & Howell 8mm. titler uses regular house bulbs with fast film



Hi-Spot An unusually compact and well designed spotlight is offered by Fink-Roselieve Company, Inc., 109 West 64th Street, New York. It is called the F-R Hi-Spot and, priced at $9.95, it is especially attractive to movie makers because of its convenient, small size and efficient performance. The light source, a 150 watt lamp of special design, is centered accurately, with respect to the reflector and lens, by means of a pre focus, bayonet base. The lens is of the Fresnel type, mounted in a spiral focusing unit which facilitates controlling the size of the spot at any distance. The casing is of die cast aluminum, sturdily designed and of attractive finish. Ample ventilation is furnished, and the fin design provides an efficient radiating surface. The "spot" is mounted on a bracket with swivel base and can be turned in any direction by means of a threaded socket. An interesting booklet, *Third Dimensional Portraiture*, illustrating the use of the Hi-Spot, may be had free of charge on application to Fink-Roselieve.

Quick acting The Triax, long noted as a still camera tripod, with the unique feature of self extending legs, now makes its appearance in the movie field, in a heavier construction. The legs of the Triax Cine Tripod are made of rigid, light weight duralumin in "U" section, reinforced with bronze and steel. The construction permits one to fold the tripod into small compass, and the legs are extended for instant use by releasing spring locks.

When extended, the legs remain firmly in place and do not spread. The height is adjustable from twenty one to sixty inches. The tripod is topped by the Triax "pan and tilt" head, which provides a tilting handle that can be locked in any position. The entire assembly is priced at $17.50, while the heavy duty "tilt and pan" head is sold separately for $8.50. Further information may be had from the importer, Burleigh Brooks, Inc., 127 West 42nd Street, New York.



F-R Hi-Spot is an attractive spotlight offered by Fink-Roselieve Co.

Mitten's in N. Y. A new type of letter for movie titling purposes is the product of Mitten's Display Letters, Redlands, Calif. These letters, characters and designs are made of a white, cast substance and have a very substantial depth and solidity. This makes them useful for all kinds of relief effects with regular and special lighting and also for erecting titles in miniature sets. They may be

[Continued on page 141]

THE CLINIC

Technical suggestions and cine topics for movie makers

FREDERICK G. BEACH, ACL

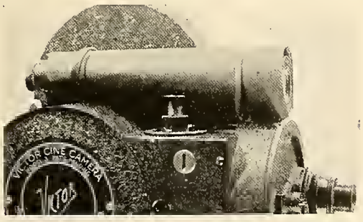
Humorous titles A series of clippings of newspaper headlines will provide a set of titles for a short film about your family or friends. For example, "Admiral's daughter launches Navy's latest battleship" might be followed by a scene of little Jane pushing brother Tommy's model ship from the edge of the pond. Such headings could be clipped from time to time and saved for an opportune shot. They will also help you to use up some of the many odd scenes which are resting on the shelf. Make up a reel of odd shots and title them with especially appropriate clippings.

Fading aid An able movie maker, Charles J. Carbonaro, ACL, has devised a clever stunt to aid him in making fades in animation work. His camera has a variable shutter, and he has placed a little scale alongside the shutter handle, so that he can move the shutter, bit by bit, as each frame is exposed. The scale is divided into sixteen parts, so that he can make a one second fade, by moving the lever one division for each frame, or a two second fade, by moving it one division for each two frames. The scale is made of paper, ruled with fine India ink lines, and is cemented to the plate which surrounds the shutter lever opening.

Photograph by Harold M. Lambert from Black Star

A title background for an Easter reel

Finder gadget Owners of cameras having the open type of viewfinders usually find them highly satisfactory, especially for shooting action subjects. Occasionally, however, somebody finds that he prefers the enclosed, or spy glass, type of finder. To meet this need, one League member from South America, Thomas Farkas, ACL, suggests a clever gadget made from a sheet of cardboard. Built like a tube, it is slipped over the finder sights, as shown in the photograph, and is held in place by rubber bands. The material is dull black.



Homemade enclosure for cine finder

A more permanent installation might be made of metal, which could be fastened in place by screws.

Three hints From Marian Swanson come these three useful cine ideas.

1. If you make it a practice to give movie shows outside your home, you will want to carry a spare projector lamp. The delicate filament of the lamp can be protected by a case made from a length of automobile radiator hose. The hose should be long enough to cover the lamp and to allow a plug or cork to be inserted at each end.

2. Small line switches with two outlets, made so that, when the current is switched off at one outlet, it is automatically switched on at the other, are convenient for use with a combination of movie projector and slide projector. Install the switch in the movie projector cord, and plug the slide machine in the outlet. Thus, when the motion picture projector is turned off, the slide projector will be turned on.

3. When you carry a movie projector from out of doors into a warm room during the winter, moisture may condense on the projector lens. To dry the lens completely, you may hold it for a few seconds above the lamp house while the projector is running. Take care to prevent overheating that might damage the lens.

Vantage point Perhaps some of the credit due to F. Radford Crawley, ACL, for the Maxim Award picture for 1939 should go to his car, which is shown here ably supporting the movie maker and his equipment. Most of us would like an elevated and spacious camera platform similar to this when making a scenic film, and your car is often available. It would be quite

[Continued on next page]

Car may be used as camera platform

The clinic

[Continued from page 125]

possible to make excellent moving camera or trucking shots from this position if the car were driven slowly, and the results would be surprisingly steady.

Mirror shots

If you are shooting the reflection of a subject in a mirror, you must set your focus for the sum of the distance from the camera to mirror and the distance from mirror to subject. If you use a range finder, the reading will automatically represent the total of the two distances, while a reflex focuser also will indicate the proper focus for mirror shots.

Spacing

One of the most important phases of title making is the proper grouping and spacing of letters, for legibility depends upon this as well as upon the clarity of the type face and proper exposure and focus. In the first of the two examples presented on this page, the grouping is poorly planned and the words are unevenly and too loosely spaced. This makes it difficult to read, because our eyes must scan a greater distance to maintain the sequence of characters. At the same time, the reader will be more conscious of the bad arrangement than he will be of the meaning of the title, for not only are the words poorly spaced, but the lines are not laid out well for the number of words in the title. The second example shows a neat, compact title that is easy to read and attractive in its presentation. If a movie maker letters by hand, he may learn a great deal from books on lettering which may be purchased at any art supply store. If one observes printing closely and compares it with typing, he will see that, in printing, letters are spaced with respect to their shape, while, on the typewriter, all letters are spaced evenly. The variation in spacing is more pronounced in the lines of all capital letters than it is in lower case characters.

FOUR DAYS LATER
WE CAME TO A LAKE
FILLED WITH FISH

FOUR DAYS LATER WE
CAME TO A LAKE
FILLED WITH FISH

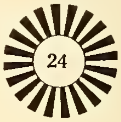
Avoid poorly spaced hand lettering as above; bottom example is better

Slow

If an irresistible urge to make a panorama on a scenic view overcomes you, remember that, if you run the camera at a speed higher than normal, it will help a great deal. Since the greatest difficulty in "panning" comes because of too rapid motion, it is a good plan to shoot at thirty two frames a second and to move the camera as slowly as you can. The result will be a properly slow "pan," which, of course, will use much footage, but that is one of the disadvantages of panoramas!

Speed disc

In *The Clinic* in April, 1939, MOVIE MAKERS, on page 190, there was published a special stroboscopic disc for checking the exact speeds of projectors running at sixteen frames a second. Readers have since asked for a disc that could be used in checking the speed of a projector running at twenty four frames a second. It is reproduced here.



To use it, cut it out and paste it on a sprocket of any projector whose sprockets make one revolution for each eight frames projected. The speed check is obtained through observing the disc by the light of a neon lamp burning on a sixty cycle alternating current and by adjusting the speed control of the projector until the sectors of the disc appear to stand still.

Two depth of field tables that may be filed in your technical note book

DEPTH OF FIELD TABLE FOR USE WITH THE f.3.5 2 INCH LENS

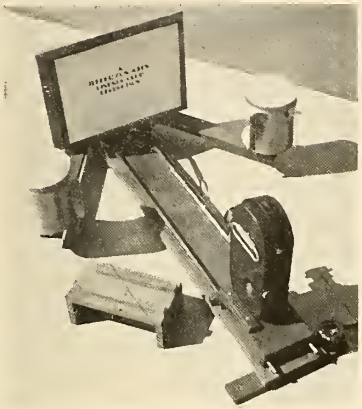
Distance Focused Upon	*f*.3.5				*f*.5.6				*f*.8				*f*.11				*f*.16				*f*.22			
	From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	95		Inf.		60		Inf.		42		Inf.		30		Inf.		21		Inf.		15		Inf.	
100 ft.	49		Inf.		37		Inf.		30		Inf.		23		Inf.		17		Inf.		13		Inf.	
50 "	33		106		27		Inf.		23		Inf.		19		Inf.		15		Inf.		12		Inf.	
25 "	20		34		18		43		16		62		14		150		11		Inf.		9		Inf.	
15 "	13		18		12		20		11		23		10		30		9		54		8		Inf.	
12 "	10	8	13	9	10		15		9	4	16	10	8	7	20		7	7	28	5	6	8	57	
10 "	9	1	11	2	8	7	12		8	1	13	1	7	6	15		6	9	19	3	6		29	2
8 "	7	5	8	9	7	1	9	3	6	8	9	11	6	4	10	11	5	9	13		5	3	16	11
6 "	5	8	6	5	5	5	6	8	5	3	7		5		7	6	4	8	8	5	4	4	9	11
5 "	4	9	5	3	4	7	5	5	4	6	5	8	4	3	6		4		6	7	3	9	7	5
4 "	3	10	4	2	3	9	4	3	3	8	4	5	3	6	4	7	3	4	4	11	3	2	5	5

DEPTH OF FIELD TABLE FOR USE WITH THE f.4.5 3 INCH LENS

Distance Focused Upon	*f*.4.5				*f*.5.6				*f*.8				*f*.11				*f*.16				*f*.22			
	From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	158		Inf.		134		Inf.		94		Inf.		68		Inf.		47		Inf.		34		Inf.	
100 ft.	61		272		57		394		48		Inf.		41		Inf.		32		Inf.		25		Inf.	
50 "	38		73		36		80		33		107		29		189		24		Inf.		20		Inf.	
25 "	22		30		21		31		20		34		18		40		16		54		14		94	
15 "	13	8	16	6	13	6	16	11	12	11	17	11	12	4	19	3	11	4	22		10	5	26	10
12 "	11	2	13		11		13	2	10	8	13	9	10	2	14	7	9	7	16	1	8	11	18	6
10 "	9	5	10	8	9	4	10	10	9		11	2	8	8	11	8	8	3	12	8	7	9	14	2
8 "	7	8	8	5	7	7	8	6	7	5	8	9	7	2	9		6	10	9	7	6	6	10	4
6 "	5	10	6	3	5	9	6	3	5	8	6	5	5	6	6	7	5	4	6	10	5	2	7	3

This disc is especially helpful to one who is editing pictures taken at twenty four frames a second. for post synchronization, and who is doing the preliminary work on a silent projector.

Titlers E. P. Burch, ACL. recently sent us the photograph of the titler that he designed and built.



Neat titler built by E. P. Burch, ACL

Made from a few pieces of wood, two sockets, two tin cans and a switch, it is an easily constructed, but sturdy and dependable, device.

Wipe it Haziness or an appearance of slight fog in a picture on the screen may be caused by dust on the projection lens or the condensers. Lens tissue should be used to clean the glass parts of the projector before each showing.

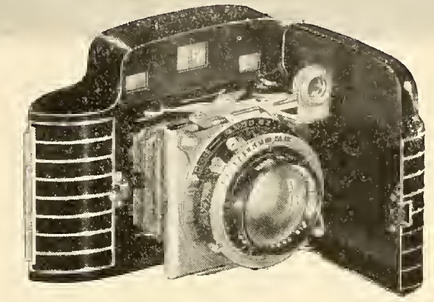
He wrote to the ACL

[Continued from page 119]

face, it is necessary that a strong light strike it either from the top or from one side. This will cast shadows and give the letters the effect of relief. making them clear and legible. There was not much you could have done. considering the weather and the location of the statue in this particular instance. Of course, if you were here in New York, you could simply wait until the sun beamed obligingly downward on the statue; then you could have made a really excellent shot. That is one of the problems of making a film on the run.

The title sample you sent shows several faults which are relatively easy to correct. The focus is out because you were too close for the range of your fixed focus lens, just as you were for some of the closeups in your film. I suspect that you are using a nine by twelve inch background with movable metal letters. The correct distance for a background of that size, when you are using

Use a KODAK BANTAM SPECIAL FOR "STILL" SHOOTING



KODAK Bantam Special has every qualification needed to make it the movie maker's ideal fine "still" camera. It is compactly . . . sturdily . . . precisely made. Its lines are smartly beautiful. And its exceptionally fast Kodak Ektar *f*/2.0 lens and accurate 1/500 Compur-Rapid shutter allow it to handle fast action and difficult light conditions with ease.

Through modern photofinishing methods, Kodak Bantam Special leads to 2¾ x 4-inch black-and-white pictures. Also loads with Kodachrome for lovely full-color transparencies. Has built-in range finder and other important features. With tan leather field case, $87.50. At your Kodak dealer's.

Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

"COME SPRING" you'll need a MASTER!

YOU'RE probably planning to own a Master in time for your serious photography this spring and summer. That's a splendid resolution ... for there's no easier way to insure *better pictures* with your camera. But, why wait 'till spring ... why wait at all? Even tho' you now use your camera infrequently, *you still want every picture correctly exposed.* And your indoor shots, even under artificial light, are equally important! If you buy the highly sensitive Master today, the benefits will start immediately. You'll have perfect pictures from now 'till spring, and *every* season ahead. See the Master, and other WESTON models, at your dealer's. Weston Electrical Instrument Corp., 626 Frelinghuysen Ave., Newark, N. J.

WESTON EXPOSURE METER

The Master gives dependable camera settings in extremely low indoor light as well as in brilliant sunlight. Can be used with all cameras, all film including color.

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Cine **TRIPOD**

A convenient, thoroughly practical tripod for heavy duty and table top use and unusual angle work. Weighs only 3½ lbs. yet made of rigid "U" section duralumin, reinforced with bronze and steel at wearing points. Instantly extends by pressing thumb locks. Adjustment range 21 to 60 inches. Non-slipping legs. Panorama and tilt top locks securely in any position . . 180° vertical, 360° horizontal motion . . scaled every 15° horizontally **$17.50**

TRIAX heavy duty tilting and panoraming tripod head, similar to one on Triax Cine Tripod described above **$8.50**

Same, but a lightweight model, slightly smaller **$4.50**

Regular TRIAX, 4-section model **$6.50**

Regular TRIAX, 5-section model **$7.50**

Revolving and locking Tuemmler head for Standard TRIAX and other tripods **$2.00**

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For owners of small titlers . . .
BESBEE POCKET TITLE LETTER SET

Enjoy the pleasure of making professional screen titles with your miniature titlemaking outfit. The Besbee Pocket Title Letter Set is the answer . . . small, clear-cut metal letters . . . white for regular film, and red for Kodachrome.

Fits every miniature titler. Complete set with grooved background **$3.50**

BESBEE PRODUCTS Corp. Trenton, N. J.

a one inch lens on your 16mm. camera, is approximately thirty inches. Inasmuch as a portrait attachment, which I shall discuss further in this letter, will work as close as two and a half feet, it will serve you in this case. It is advisable to work at diaphragm openings smaller than $f/5.6$ because you want to be sure of securing enough depth to produce sharp results.

I would have liked the titles better if you had used more care in lining up the letters, for they looked a bit ragged. However, the general spacing of the words and lines was well done, and the mass of type was well balanced. The slight side lighting which throws a shadow is particularly attractive when you are using raised letters.

It is my personal feeling that subtitles should not have a definite photographic background. While a background picture fits a main title, it always detracts a little from the message given in the subtitle. Backgrounds of a plain or slightly figured style are best suited to subtitles. There are many kinds of fancy paper with unobtrusive patterns that are suitable for titles. Visit your local paint store and ask for a discarded wallpaper sample book. It will supply you with more backgrounds than you can use. Under separate cover, I am sending you our booklet on titling, which will give some detailed instructions on the subject.

Our service sheet on musical accompaniment is enclosed, and you will find that it contains not only information on how to use music with your pictures, but also details of building a dual turntable outfit, lists of manufacturers and lists of sources of sound effect records. If you encounter any stumbling blocks in your plans, be sure to let me know. I recall that, when you visited the office, you were undecided as to whether you would get an outfit which could be used with your radio or one which is completely self contained, so that you could take it with you to church gatherings, club meetings, etc. At present, you can get outfits which will work both ways. If you wish to start modestly, you can get the turntable outfit only and hook it to your radio, waiting to add the amplifier and speaker later. On the other hand, if you want to get a complete outfit, you can buy one that is compactly arranged in a single carrying case.

Now, for the various points which I noted in my second screening. Focus was one of the causes of your difficulty. You have a fixed focus lens, and the closeups are a bit fuzzy because you did not use a portrait attachment. This formidable sounding, but simple, device is a valuable aid to fixed focus lens users. It is a small lens that looks like a color filter, and it slips over your normal lens. With it, you can make closeups at distances from the camera of about two and a half feet to approximately four feet, and the scenes will be clear and sharp. Your camera manufacturer makes a portrait attachment which will fit your lens. (If you use one, don't forget to remove it when you are through making closeups.)

I noticed the noise made by your splices during projection, and, upon examination, I found them to show an excess of cement. Try using just enough to wet the scraped area of the splice. You should not be able to see any cement around the edges of a well made splice, whereas there is quite a bit in evidence in the splices of your film. A stiff, "lumpy" splice is bound to make a noise going through any projector gate.

Your camera holding was remarkably steady except for the sequences made on the bus. As Mr. Moore will point out, it is not a good plan to take shots from any sort of moving vehicle when you hold the camera in your hand. If you have a tripod, unipod or are able to rest the camera firmly on some part of the bus, you can get steady pictures. By the way, this applies to automobiles, airplanes and railroad trains as well. It is always hard to believe, but, if you try it, you will see that I am right. I spent a Saturday afternoon recently just proving that point with my own camera.

Let me say again that I enjoyed seeing your film and that I shall look forward to hearing from you concerning future problems. We are always eager to help you get the best possible returns from your investment in movie making equipment.

Cordially,
Frederick G. Beach
Technical Consultant

Dear Mr. Hoxton:

We have projected your reel of 16mm. color film of New York City, which you sent for review, and I am getting it off to you today by insured parcel post. Thank you for this opportunity of seeing the results of your visit here, which we all enjoyed.

I am happy to say that, for the most part, it seems to me you have put our suggestions into practice with unusually good effect. Your photography and compositions are, in the main, excellent; I liked, particularly, the way in which you framed the downtown skyline shot through the gear of the Staten Island ferry and your neat use of street signs in identifying the Wall Street district and the Bowery.

I was glad to note that you managed to keep away from the excess camera movement which has marred some of your earlier work. Your tilts on the Empire State and RCA buildings were about as slow and smooth as possible without a tripod. That is about the only way one can get these big fellows.

On the other hand, I'm afraid I must quarrel with you on your decision to "pan" across the width of Times Square at night. Here, I feel sure that a carefully selected series of individual shots would have given you a better effect.

I was particularly pleased to find that you remembered our urging to get as much human interest as possible. Your sequence of the family getting on the Fifth Avenue bus at Washington Square is full of life and helps to lead off all that footage admirably, while the closeup shots of curious tourists at Rockefeller Center are excellent. I shall have an added comment on the use of these in my later detailed suggestions.

After studying the film and your suggested title wordings carefully, I think I have found what it is that gives you the feeling it lacks "punch." As you say, the pictures are good, but they seem to leave you cold. In the first place, I believe that you have not arranged your individual sequences in the best possible order. Except for your night sequence of Broadway — which you rightfully placed last in the film— your footage of Rockefeller Center is by far the most effective. Perhaps you had some perception of this which prompted you to place it first in the reel, as it now stands. If so, you were right in one way, but wrong in another.

It is always a good plan to open with striking and effective shots, so as to gain the interest of your audience, but it is a still better plan to build up to a climax at the end. Thus, instead of running your sequences as they now stand —Rockefeller Center, Fifth Avenue, Skyscrapers, the East Side, Wall Street and then Broadway—I am going to try to suggest to you an arrangement which I feel will more successfully give you that desired "build up."

At the same time, I am going to outline for your consideration some new title wordings, for I am quite convinced it is in this field that you are killing the effect of your good pictures. Frankly, I found your suggested wordings far too matter of fact and downright for the best treatment of the film. Since this is not simply a record film of a few personal experiences in New York, but is, instead, an effort to present, in pictures, some of the feeling of the city, you are justified in trying to interpret your footage through your titles in that way. I am enclosing our service sheet, *The Why and How of Titles,* which will give you a full discussion of what I have in mind, but here are my specific suggestions for your footage.

For a lead title, I suggest:

MANHATTAN, THE MAGNIFICENT

This might be lettered on some simple background shot of New York, or it might be on a plain card, as you wish. If you use a credit title, which is quite proper, you should dissolve, or fade out and in, from the above to:

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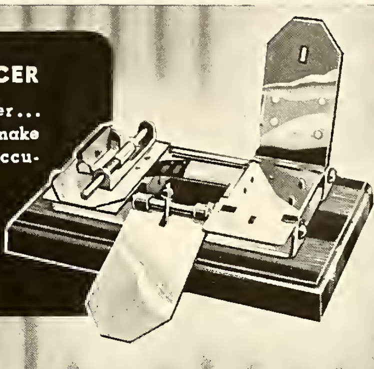

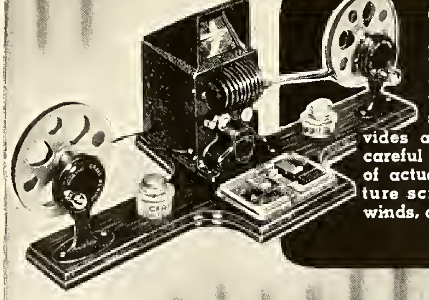

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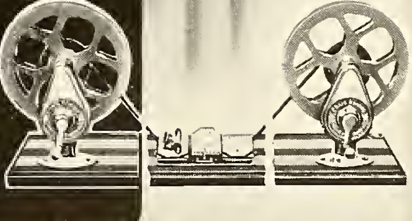

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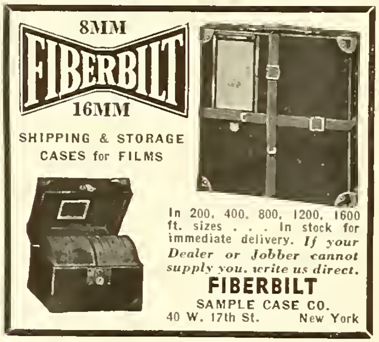

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Hogarth Hoxton, Jr.
1940

Fade out on this, and we come now to the beginning of the film proper. Here, a brief introduction will be of help—to ease us into the subject matter, as well as to win interest, as discussed earlier. But, instead of jumping right in with your fine Rockefeller Center sequence, I should suggest making up a quick cutting montage of about half a dozen representative shots of the city. No one of these need be more than one foot long at the outside, and I feel sure that you can find, through your various sequences, footage here and there which could be spared for this purpose. As a start for the series, I suggest, specifically, your nicely framed shot of the skyline from the ferry boat and, as an end, the long shot of the city taken from the Empire State Building. In between, try to suggest, with a scene apiece, each of your major divisions of subject matter. Preceding this introductory sequence, we shall, of course, need a first subtitle, for which I suggest:

Mammoth and brilliant, New York is the world's greatest show.

Then insert the montage, as suggested, and we are ready to jump into the body of the film. Since, hopefully, the interest of the audience is now assured, I suggest proceeding with your footage of the financial district. For a subtitle:

Center of world finance, New York crowds her commerce into the dim canyons of Wall Street.

Here, by purposely including the word "dim," we forestall audience surprise at the one or two rather dark and underexposed shots you have. Were it not for this possibility, I should suggest trimming these scenes out, since they are not up to your other stuff. This sequence, of course, will start with your closeup of the street sign at Broad and Wall Streets, thus giving us a good lead to contrast with the next sequence, which starts with the title:

Here, wealth beyond compare . . . There, poverty without parallel.

Lead off now with your companion closeups of the street sign at Bowery and Second Avenue. Your footage of the East Side and the pushcart district would follow. I know that it is difficult to get shots in this region, but a little more accent on human interest in this footage would have been of value, such as close shots of persons bargaining and haggling over their purchases.

Following this, I suggest bringing in the Washington Square footage and your Fifth Avenue "takes," which will lead us naturally uptown. For a subtitle:

From a peaceful Washington Square, Fifth Avenue stretches uptown to the towering centers of business and fashion.

Start off with your good sequence of the bus scenes, but here I strongly urge eliminating the two or three shots taken from the bus while it was in motion. When the bus is stopped in traffic, the bus top is a fine camera platform, but, as you found out, scenes made when the bus is in motion are too jumpy for comfort.

From your Fifth Avenue footage, there is a natural transition to your various shots of skyscrapers. Bringing all these together and your fine shots of excavations and subway building following, I should suggest that you precede them with the title:

New York is the site of the world's greatest buildings, yet New York's building is never finished.

In the same mood, we come now to your excellent sequence at Rockefeller Center. To connect the title somewhat with your good shots of the crowds, I suggest:

Mecca for the millions, Rockefeller Center is a vast city within a city.

Here comes the point about your use of the human interest shots of people, which I mentioned earlier. Instead of running them all together, one after the other as you took them, I urge you strongly to try intercutting them with your scenic shots around the area. Show one person looking up and follow this scene with one of your upward angle shots of a building or decorative detail. Pick another person looking down and cut in, at once, your stuff on the sunken garden café. In this way, you are using your human interest material as true reaction shots, and you will find that this gives the entire sequence more life and reality.

Then, in final climax, will come your sequence of Times Square at night, preceded by a subtitle, such as:

But the brilliance of Broadway still is Manhattan's most potent memory.

I think that about covers the problem. With these eight titles and some final trimming and tightening up of scenes here and there, I think you will find that your four hundred feet of pictures take on new interest and "punch."

Don't hesitate to call on me as soon as I can aid you further in your continuity problems.

Cordially yours,
James W. Moore
Continuity Consultant

Nothing new?

[Continued from page 109]

Fades and dissolves can be used to produce new title devices, in addition to their standard application, as in the dissolve from one title to another in a lead title assembly. Individual words or letters may be dissolved into or out of the title. For example, in the title, *Johnny didn't know whether to go,* after a short interval, the words *to go* may dissolve into *or stay*.

There is a whole world of interesting title effects that can be produced by outside manipulation. I should call these "title stage tricks," because, in them, the title area really becomes a miniature set, in which it is relatively easy to perform all sorts of illusions and to arrange various trick lightings that would be difficult or impossible in a full sized set.

In this category come all moving title cards, which may flop up, flop down, turn around or over, or accomplish any other gyrations which the manipulator may think suitable, always endeavoring to suit the title to the ensuing action.

In "stage set" titles, naturally, you may combine with the action most of the camera manipulations I have already described.

Hold the camera upside down and point it toward an illuminated area of carpet. Set it at a speed of sixty four frames a second and drop a number of block letters so that they fall past the lens and fall on the floor within the camera field. Then stop the camera and, in the same position, arrange these letters to spell the desired title. Photograph this, with the camera held upright and operating at normal speed, to get sufficient footage to allow the title to be read. (And don't forget the diaphragm correction after you change the speed from sixty four frames a second!) Turn the slow motion scene end for end after processing and splice it after the regular title. Result—at the end of the title, the letters will seem to jumble up, then slowly fly toward the camera.

Make a title in white letters on black paper; then fasten the paper against a coarse mesh wire screen. Punch holes in several places in the letters and blow cigarette smoke through from behind while filming.

After filming the required footage of this title, stop the camera, turn the title upside down, touch a match to it and let it burn, running the camera at half speed. Reverse this latter shot end for end and splice it at the end of the previous section of the title, and the whole will produce a very diabolical effect indeed.

Let wooden block letters float in a tub of water, forming the title upside down with respect to the camera. Film in slow motion, then drop some bulky, heavy object in the water in the middle of the title. Better wear a raincoat and have an assistant hold a sheet of plate glass in front of the camera when you do this. Reversed, the film will show a title forming out of a water explosion.

"Follow focus" is another method that can be used to produce individual titles. To illustrate a representative use of this effect, let us assume that we have a title made by painting white letters on

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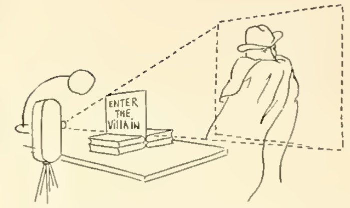

Arrangement for a glass title trick

clear glass. For convenience, the title should be of a size that would fill the picture field when defined sharply with a focusing lens set at its closest distance. The form of the letters should not be too thick: in fact, you will find it easy to paint them on the glass with poster white pigment.

Illumination can be produced by a flood lamp in a reflector, placed at one side or above the title. Beyond the title, but directly in line with it, is the scene or character which is to be identified by the wording.

When the lens is focused sharply on the illuminated white letters, they will stand out strongly. But, when the focus is altered to a distance of ten feet or to infinity, so that the subject beyond the title is sharply defined, the letters will blur and appear only as indistinct dots, while the subject comes into sharpness. If the light that illuminates the title is snapped off after the focus has been changed, the letters will almost disappear. Be careful to arrange the title light so that no direct reflection can be seen in the glass from the camera's viewpoint.

The stunt, of course, is most conveniently performed indoors, and the necessity for a wide open diaphragm at the lens improves its working.

In Little America

[Continued from page 115]

had precision instruments were constantly nursing them along to get any results at all. At ten below, the focal plane shutter on my still camera balked completely.

The movie camera had to be forced by hand cranking at twenty below zero, with consequent jumpy action. Care had to be taken that moisture from the breath did not get on the lenses while they were being adjusted, as it would freeze immediately, and a fogged picture would result. By warming the camera inside one's clothing, it was possible to get a few pictures at a time, but, frequently, shots of real value were lost because cameras would not operate at such low temperatures. In spite of these handicaps and the awkwardness of working with heavy mittens or frozen fingers, unusual scenes during the construction of camp were recorded.

Our exposure meters failed us completely—not because of the cold, as has been reported, but because of the intense light reflected from the countless numbers of snow crystals that acted like so many mirrors of the sun, giving an erroneous reading. At first, we invariably underexposed, for the meter would frequently indicate as much as four diaphragm openings smaller than should have been used. Exposure tests on short strips of film finally solved the problem.

Late in March, just before the sun finally set for the long winter night, I began a photographic record of the huge Weddell and crab eater seals that appear in herds near Little America. By carrying the small still camera in an inner pocket to keep it warm, and hand cranking the movie camera while operating the spring drive also, I found it possible to record the activities of these sluggish animals against their native background of snow and ice, as they lay sleeping among the pressure ridges or entered their holes to hunt for fish.

When seals became scarce as the days grew even colder, and we needed many more for dog food, I went aloft in the autogiro to locate herds that might be within sledge distance from camp. Here seemed a fine chance to get motion pictures, but I did not reckon with the inconveniences of the diminutive cockpit of our "flying egg beater" and the unresponsiveness of a frozen camera and frozen fingers.

I was determined, however, to make movies. It was impossible to get the proper camera angle by shooting through the window, so I hung out of the cockpit, bracing myself with knees and elbows, in the face of a hundred mile wind at forty below zero, and held the camera with one hand and forced the mechanism by hand cranking with the other. At the end of the ordeal, my fingers were frozen yellow white, and my nose and cheeks as well. But those discomforts passed, and I have the movies to help me recall the first Antarctic seal hunt by air.

After the sun set in April, there was a period of a few weeks when twilight occurred at midday; then darkness descended upon us. With less outdoor work to be done, there was time now to do the many things that had been delayed. Among them was the removal of oil from camera parts so that they would function at the extremely low temperatures to be encountered during the Antarctic winter night. This required taking the cameras apart, a job that I should never have approached were it not for dire necessity. Certainly, no layman should do it, unless he is prepared to throw the camera in the junk heap in the event of failure.

I set to work first with the movie camera. Never having taken one apart before, let alone putting one together again, I proceeded with great caution, knowing full well that losing a part or breaking something would effectively stop all further picture taking. Yet it was impossible to operate the camera at forty below or colder, and our temperatures were then running below the minus fifties.

Surrounded by an array of necessary tools, numbered boxes for screws and parts and a note book, I began this fateful job. In the midst of it, I removed two screws in the plate covering the driving mechanism, and something collapsed and began to rattle around inside. This was disconcerting, because the wandering part could not be tagged and identified as to its proper position.

Parts fell on the floor, springs popped up unexpectedly, and soon I was overwhelmed by the multitude and variety of oddly shaped pieces of metal that littered the table. Undaunted, I washed them in ether and began to reassemble them.

One of the greatest difficulties was in maintaining possession of my knocked down camera. The science laboratory unfortunately was located near the mess hall, and the men used it for a lounging place after meals. Chairs being scarce, a man would saunter over to my work table while I was away, brush everything aside and hop up to swing his heels, toy with the carefully placed camera parts and set them down again anywhere that was convenient. Result: hours spent in searching for a particular piece to fit in this jigsaw puzzle.

Then, in a cold sweat, I continued my efforts to return the camera to its normal appearance. Others were only too willing to help, knowing less about it than I did. Much kidding came my way after I had been at it for a solid week.

"Hey, Perk, do you think you'll ever make it?" greeted me when I came in. Willing hands supplemented mine in fumbling over shutter leaves. In desperation, I finally took to working while the others slept, and, at five thirty one morning, the "Pride of Rochester" purred contentedly once more.

A small amount of meteorological watch oil, tested for fluidity at —100°C., was placed on important bearing surfaces, and I set forth with magnesium flares for outdoor pictures of a skiing party in the pressure ridges. Although the time was early afternoon, it was as dark as midnight. The temperature was sixty degrees below zero. By breathing gently into the wind, one could hear one's breath freeze with a faint swishing sound as it drifted by.

The flares were set off, and the camera was started. Before the three minute flare had expired, the camera was about to. Hand cranking revived it. Then even this failed to produce the necessary speed of sixteen frames every second.

I placed chemical heat pads around the camera shell and wrapped it in cloths. Even these froze up—as had my fingers some time before.

It was almost hopeless, yet I did succeed in getting some good shots!

Indoor scenes were easy, of course. With our electric generators and banks of flood lights, it was only a question of determining exposure. We took pictures of everything and everybody in camp. It was one of the chief diversions of the winter night. For me, however, the cine camera was especially valuable as a tool in the scientific work.

I had collected innumerable quantities of microscopic life from the waters under the bay ice during the winter night, and, later, low forms of life were brought to me from the thaw pools in the mountains 500 miles away. By means of a stand and adapter for my microscope, made with the aid of the carpenter and the machinist, I was able to make the first motion picture of the most southern forms of life—minute crustaceans, rotifers and other microscopic organisms.

Without the usual equipment for making movies through a microscope, filming was accomplished only after much "trial and error" preliminary experiment. The final setup, which worked well, was a vertical stand placed over the binocular microscope. The camera was counterweighted and was fitted to one eyepiece by means of a light tight collar. The other eyepiece was used for focusing and viewing while the picture was being taken. The light source was a platinum ribbon filament lamp mounted behind a condenser lens, water cell and color filter. Test strips were developed immediately, so that corrections could be made while the animals were still alive. The micro movies so obtained have an important place in the record of Antarctic life.

Soon after the return of the sun, the seals appeared in the Bay of Whales area, after swimming under the ice and coming up to the surface through cracks or newly formed holes. Here, they produced their young at temperatures as low as forty five degrees below zero. I made camp near their maternity ward and photographed the mothers and their young from the time of birth until they were finally coaxed into the water for their first swim. Sometimes, the camera would be set up for hours while I waited for suitable lighting or just the right action from a seal hole. The telephoto lens was indispensable here.

In the brilliant Antarctic sunshine, with no color to relieve the monotony of the dazzling snow, fast panchromatic films were neither necessary nor desirable. An orthochromatic or a contrasty panchromatic film worked best, and, in conjunction with a Wratten G or 25A filter, they produced detail that could

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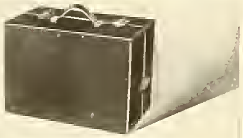

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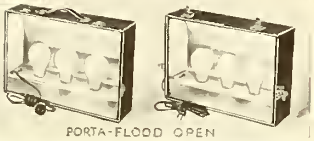

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not be seen with the eyes because of the blinding glare. I have been surprised recently in finding, in prints of some of the still shots, things that were not noticed when the pictures were taken.

Only test strips were developed in the Antarctic laboratory. All motion picture stock was brought back under refrigeration and was developed immediately upon our return.

That brings up another interesting thing. At Little America, we used films, plates and paper left by the first Byrd Expedition five years before. The great cold had apparently retarded any chemical action in the emulsions. Since my return, I have continued to use negative stock which has been kept in the refrigerator since leaving Little America. This film was manufactured in the summer of 1933 and, as far as I can tell, is as good as new.

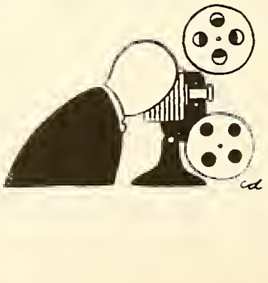
To the cinematographer planning work at low temperatures, I offer the following suggestions:

All the oil and grease should be removed from the camera and lenses. Low temperature tested precision instrument oil should be applied sparingly at points of excessive wear, and all moving parts should be loosened as much as possible, consistent with accurate operation. Care should always be taken when a camera is brought indoors, to be sure that all moisture which condenses on the surface is wiped off immediately.

Film in the camera is apparently not affected, probably because moisture forms only on the outer surfaces. It is preferable to leave cameras outdoors, or sheltered at outdoor temperatures, provided there is no moisture present to cause frost on the lens.

Lenses should always be examined for frost immediately before use, but be careful not to breathe on them. Make exposure tests to check the light meter. Excessive cold slows down emulsions so that it is necessary to open up one or two stops. When filming snow surfaces, wait for sunshine and shadows; pictures taken on a cloudy day will be flat and lifeless. Shoot into the sun occasionally, using a lens hood, to get the dramatic effect that long shadows give.

Use a contrasty film and a fairly heavy filter. Then follow the advice given all amateurs everywhere—always use a tripod, for a movie scene can jiggle even when it is so cold that the camera will scarcely run!



Make them human

[Continued from page 110]

helpful, as are animated diagrams. When making use of these, however, do not let them overbalance the more vital footage of the subjects they represent. Splice them in sparingly, to precede or follow the footage they explain. More often than not, care in getting closeups of the actual operations will render models or diagrams unnecessary. The salesmen of a waterproofing company carried a model house around with them until a film was made of the actual procedure of installing the waterproofing material. So much detail was brought out in the film that it easily surpassed the models in interest and selling value.

Concluding sequences are your last words. They must be convincing. Technically, whether they are executed in color or in black and white, the work should be perfect. For the subject matter, avoid an unimaginative review of the product in favor of scenes showing how it actually may be used to advantage. A good film, advertising paint, did not close on a series of newly painted houses nor on a row of polished chairs. It showed children painting a doll's house and the furniture in their playroom. Thus it incorporated human interest and implied that the paint was easy to use, while showing how much better the finished parts looked than the unfinished. A clothing manufacturer's film did not end on a closet full of suits, but on an Easter parade. The story of a canning factory did not conclude with a static shot of the product on the shelves of a grocery store, but faded out on the happy expression of two children just finishing their afternoon lunch and looking in an empty can to see if a drop was left.

No absolute decision can be made in a discussion of the advantages of sound over silent films. Too many variable factors are involved, such as the cost, the type of subject matter and the probable projection facilities of the film users. In many cases, all the explanation necessary can be taken care of by titles. Furthermore, commentary demands a division of attention between the scene and the spoken word. That is why the *March of Time* and the better theatrical short subjects use titles when it is important to gain the undivided attention of the audience for some particular point. Titles also serve to punctuate the film and to keep attention from wandering. Generally, they are indispensable to both silent and sound films.

Sound tracks can be dubbed into any 16mm. film which has been taken at the speed of twenty four frames a second. For the most part, sound tracks of industrial films consist of music and commentary, with a few sound effects, taken from records and introduced where possible. The most dangerous tendency of industrial sound films is to overload the commentary with explanatory material, so that the presentation becomes an illustrated lecture rather than a motion picture.

Tell your story with the camera, not with the microphone. To avoid this flaw, make sure that your script includes all the necessary scenes, then stay by the scenario directions implicitly.

The commentary is intended to amplify the film material and to describe it, so do not count upon it to take the place of scenes not obtained. Statistics and figures have little place in commentaries, since they are inherently dull and cannot be absorbed by the divided attention of a film audience. Rather, they serve only to annoy those who are trying to concentrate upon the screen. After you have aroused interest with your film, you will have spontaneous inquiries about figures, offering a timely opportunity for their presentation.

Serious filming is not the first step in making movies, but, sooner or later, you will encounter the urge to record the way you make a living. Why not push this cinematic evolution forward a bit? Why not introduce your hobby to your business?

Why not film your sound on sixteen?

[Continued from page 117]

have subsequently been employed in 35mm. recording, with considerable benefit.)

The result of using this extremely narrow line of light was an immediate improvement in the high frequency response of the 16mm. records. It was as if a draftsman, endeavoring to draw fine details on paper, had suddenly been given a newly sharpened pencil in exchange for a blunt one.

But this was only the first step. If sound films were to be duplicated, it was necessary to make prints from the original sound track. It was found that a noticeable amount of the improvement in quality, that had been gained by sharpening the recording light beam, was being lost in the process of printing. And, again, it was found that the machinery, rather than the film, was at fault. Several years of experiment produced a number of steadily better and better printing machines, until, finally, a design was evolved that gave no perceptible loss in quality by printing.

Meanwhile, several new types of film had emerged from the manufacturers' laboratories. Some of these possessed higher *resolving power* than the films that had previously been available for 16mm. recording and printing. Tests showed that the recording and printing

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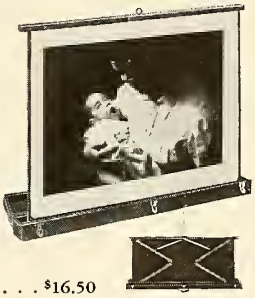

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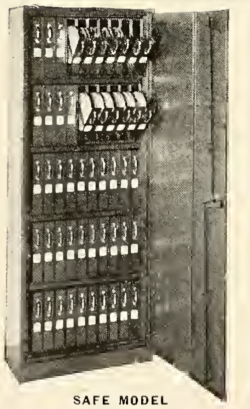

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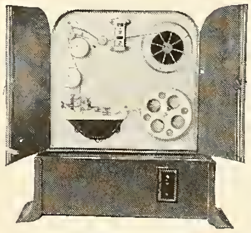

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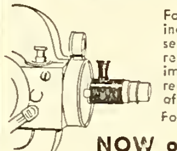

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machines that had been developed were accurate enough to take advantage of this greater ability of the film to record fine detail.

Needless to say, this same period brought many improvements in 35mm. recording. The days when actors on the screen seemed to lisp are now almost forgotten. It must not be supposed, however, that improvement has taken the form of a continuous extension of the range of high frequencies that is reproduced. Beyond a certain point, which is generally considered to be about eight thousand vibrations a second, the cost of providing loud speakers and other reproducing equipment good enough to handle the full range of frequencies is out of proportion to the improvement in quality. Therefore, by many practical tests, a standard of quality has been agreed upon, to which all high grade theatre equipment today conforms.

Fortunately for the future of 16mm. sound films, it is possible to obtain, on 16mm. film, the frequency range of this standard theatre characteristic. When records are made on the improved types of film referred to previously, using modern 16mm. recorders and printing machines, all frequencies up to eight thousand a second are clearly and sharply registered in the sound track.

A similar standard of quality is possible in 16mm. sound films made by the optical reduction process. The range of high frequencies obtained is not quite so great as is available in direct 16mm. recordings, except in cases where the 35mm. record has been specially *equalized* in recording to make up for the loss of high frequencies in the optical reduction process, but, even when this has not been done, results are near enough to the theatrical standard to be accepted as equally good by most listeners.

In order to reproduce 16mm. sound films as accurately as possible, for the purpose of rerecording the sound, the Berndt-Maurer Corporation has developed a special Film Phonograph. This machine is used, for example, when it is desired to add other sounds, such as a musical background, to a record that has already been made. For rerecording, it is obviously necessary to have the best possible reproduction of the original record.

In order to be sure of reproducing everything that is recorded on the film, this Film Phonograph, to "scan" the sound track, uses a light beam that is less than half the size of those generally employed in 16mm. sound projectors. All parts of the mechanism are made to a correspondingly high standard of accuracy. Used with a high quality loud speaker and an amplifier capable of delivering sufficient power without distortion, this machine reproduces, from up to date 16mm. films, a quality of sound that bears direct comparison with current theatrical results.

Engineers are in the habit of representing the degree of faithfulness with which a sound recording or reproducing system responds to different frequencies by means of a curve, or graph, known as a frequency characteristic. Three of these characteristics are grouped together in Figure 6. In this figure, the height of a curve at any given frequency shows the completeness of the response at that frequency, in the sound engineer's units of *decibels*. It will help the reader in interpreting these curves to know that one decibel is approximately the least change in loudness that can be detected by a listener under favorable conditions; a change of two decibels is the smallest that can ordinarily be noticed, while, on the other hand, a reduction in response of twenty decibels at a given frequency is almost equivalent to eliminating that frequency entirely. The figure shows the present standard frequency characteristic of 35mm. theatre reproducing equipment, together with the characteristics of directly recorded and optically reduced 16mm. sound films as reproduced by the Berndt-Maurer Film Phonograph. From these three curves, one can see for himself that 16mm. sound films are capable of closely approaching the quality of 35mm. films in the theatre.

Thus, once more, an example has proved how unsafe it is to predict that any technical feat "cannot be done."

Scene shifters

[Continued from page 111]

depending on the relative speed you wish. Dissolves in the body of the film would run approximately the same for slow effects, but they can be shortened to twenty or thirty frames where greater speed is desired.

THE FADE. The fade out, fade in or a combination (a fade out on one scene and a fade in on the next) brings the flow of a film to a pause only less effectively than the full stop achieved by a subtitle. In a fade out, the image gradually loses intensity until the screen is left dark. The action image comes to a stop, and, for a second or two, no other image replaces it. Thus, for example, as the ship sails for Europe, the scene of the distant vessel fades out. The next scene, a shot at home of the rest of the family not making the trip, then fades in. The scene of a child going to bed on Christmas Eve fades out; then a shot of the same child, taken on Christmas Day, fades in. If used as a transition, the fade is slower and more decisive than the slowest lap dissolve. If used to mark the end of one phase of a movie and the introduction of another, the fade is definitive in its deceleration, although it does not bring the flow of the movie to a complete stop as does a caption.

Used with pictures, a slow fade might extend for as long as ten to twenty frames of 16mm. film, while a fast fade might be cut as short as eight to fifteen frames. Applied to titles, the fade out and fade in seem to extend over longer periods, according to the standards of professional title makers. Here, the slower versions run from forty to sixty frames of film, from full image intensity to dark film, and the faster run from thirty to forty frames.

A long, slow fade out also may be used at the end of a picture to give a sense of finality.

Whether, in your films, you will use a fast or slow dissolve, a long or short fade, depends directly on the feeling to be achieved. Tempo should be your guide. If the theme calls for a slight deceleration and a smooth transition, the dissolve is indicated. When you need a fuller stop and less effect of connection, call on the fade out for service.

(Note: The lengths for fades and dissolves in titles, suggested in this article, are based on standards of Park Cine Laboratory and Stahl Editing & Titling Service, both of New York City. Suggested fade and dissolve lengths for movie scenes have been based on measurements of outstanding films on file in the League's office.)

Practical films

[Continued from page 118]

photographed the Buddhist *Perahera* at Kandy, Ceylon, an annual procession of elephants held in honor of the sacred tooth of Buddha. Later, he produced a romantic story enacted by village children of Ceylon, entitled *Mula Pantangamma*, telling the ancient story of the creation of the world according to Oriental legends.

Church Makes Religious Record

The Parable of the Soil, based directly upon the story recorded in the Bible, is given a modern presentation in a three reel, 8mm. monochrome production by the Sunday Evening Club of the First Presbyterian Church of Wichita Falls, Texas. It was directed by David McPherson.

Movie of Milk

With the cooperation of Crowley's Milk Company, William R. Hutchinson, ACL, of Newburgh, N. Y., has recently completed a film, entitled *Behind the Bottle*, which traces the course of milk from the farm to the city door step. Opening with scenes of the early morning delivery, Mr. Hutchinson's film goes on to show the background of the dairy farm, the source of feed and bedding for the herd and the intricate mechanics of milking and Pasteurization. These completed, the milk bottle is sent on its way, and the film closes with a sequence which brings it, for the second time, to the town door step.

Crowley's Milk Company has secured a copy of this film with the intention of showing it extensively throughout the Newburgh and Binghamton regions.

Chinese Military Films

Chinese military films listed among the 16mm. silent productions of the University of Nanking's Department of Educational Cinematography, ACL, include two reels on air defense, three reels on gas defense and one reel on People's Military Training, according to a recent release. The library which this department has built up is reported to be circulating films throughout China, despite international complications. Other classifications listed are geography and travel, industries, natural science, agriculture, civics and news and entertainment.

Filming a dog's life

[Continued from page 114]

steps on a nice, sharp bone in the bathroom.

In filming pets, we found that it was necessary to exercise common sense in selecting the times to do the filming and in deciding when to stop. The best time to get pictures of a hungry dog is when he is hungry, the best time to get pictures of a sleepy dog is when he is sleepy and the best time to stop shooting is *before* the animal has lost interest in whatever it is he is doing that is the subject of your scene. This may sound somewhat obvious, but it is apparently often overlooked. At least, we had to learn these points by experience.

For instance, our scenario called for some scenes of the puppy waiting anxiously for his breakfast. We got exceptionally effective action on this by shooting it in the early morning while the dog's breakfast actually was being prepared and when he was actually waiting at his mistress's feet—with heart warming anxiety. The various bone chewing scenes were easily made by taking them over a course of several days and by using plenty of fresh bones. Our butcher began to think that hard times had caught up with us and that we were right down to a diet of bone soup.

Some of the more amusing sequences in the film were achieved simply by

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filming the actual attempts to educate the dog for life in a civilized world. We made closeups of his expressions when he was about to be brushed and combed. He knew that something was going to happen, as his expression reveals. We took closeups of him when efforts were made to convince him that he and his bones were nuisances. We definitely staged the situations that gave opportunity for the latter shots. We hate to admit it, but placing temptation in his way helped a lot!

Perhaps the most difficult scenes that we took were those of a very sleepy puppy being made to study the alphabet so that he might read the orders about his bones! We made three attempts before we were successful.

The first time, we waited until early evening and tried to get the shots shortly after the pup had gone to sleep. We took out our equipment, consisting of a camera with an *f*/1.9 lens, a tripod, exposure meter, two double light stands using four No. 2 flood bulbs and two single clamp reflectors using No. 1 flood bulbs. (With this equipment and extremely fast panchromatic film, we had ample light for any indoor home scene; in fact, we had enough basic illumination to permit the use of back lighting and other effects and, on many scenes, to stop the diaphragm down to *f*/5.6 or even *f*/8.) After everything was all set for the shots of the sleepy dog, we very gently picked him up to move him on the "set"—only to have him wake up with a start and proceed to run all around the place as if it were midday. Sleepy? Not he!

The second attempt was made a few evenings later. We had set up all the equipment early in the evening and then had gone to the movies (!) to while away enough time for the puppy to get sound asleep. Returning about eleven o'clock, we tiptoed up the steps, gently unlocked the door and found a wide awake pup on the other side.

The third and successful attempt illustrates the principle of taking your pictures while the taking is good. The pup had had a busy day and seemed tired when we left to spend an evening with friends. However, he had seemed tired before, only to awake with a start, so we were unimpressed. Returning home well after midnight, somewhat exhausted after a dozen strenuous sets of table tennis, we found the pup sound asleep. When gentle pokings failed to arouse him, we knew he was ready to play his part!

The funny part of all this is that some of our friends refuse to believe that those scenes of a genuinely sleepy Shadow were made without some artificial means of making him sleepy.

An essential device in pet filming, which also applies to filming children, consists of shooting many scenes with the camera placed at a level with the viewpoint of the subject. As Shadow was our featured player, he was the only subject to appear entirely in the film. The human characters were included only in part; hands might appear in one scene and feet in another. But Shadow always was the star, so nearly every shot of him was taken with the camera on or near the floor. In this connection, a special low camera support, which was made at home, proved most useful.

We had a hectic three weeks, but the pictures of Shadow's puppyhood are worth it. Now, of course, we can see how we might have done a better job, as who can't! But Shadow is full grown now, and this particular picture can never be filmed again. We hope that it will be many years before we make a film of the puppy that may someday replace Shadow. As for *dog* pictures—that's different—and Shadow was trained for the camera in his youth!

Amateur clubs

[Continued from page 120]

cently formed in that central Canadian city. Headquarters have been established at the Canadian Legion Home. An early activity planned by the group will be the production of a record film of the Children's Shelter, in Moose Jaw, under the direction of L. Puckering and Len Taylor, club secretary.

For Walla Walla Entering their second year of activity, members of the Walla Walla Cinema Club, in Washington, saw at a recent meeting the award winning films in the club's contest for 1939. These included pictures by Cecil Ripley, Frank Maddux, ACL, and Dr. E. M. Tapp, in the 8mm. division, and a film by Michael Thomas, in the 16mm. division. First and second award winners in this latter class, produced by Kenneth Owsley, ACL, and Dr. George Scofield, had been screened earlier at the group's annual banquet. Recently elected president, Edgar M. Thornton, ACL, has announced his appointment, as committee heads, of Mr. Thomas, for programs; Mr. Maddux, for publicity; Mr. Ripley, for the 1940 contest. A photographic picnic, to be held jointly with the local still camera club at Palouse Falls, is planned for the spring. Clarence Ludwig, Louise Felts and Harold Otto, ACL, are in charge for the cinema group.

Films for Toronto Members' films have been featured on recent programs of the Toronto Amateur Movie Club, strong Canadian group now in its sixth year of activity. Among those screened have been *European Review*, by Rex Frost; *A Day at the Fair* and *New Eng-*

land Scenics, by Roy Campbell; *Mexico* and *Europe*, by C. Neilson; *Going to the Fair*, by Parke McQuigg, which was accompanied by sound on disc; *The Bay Illusionist*, by E. Emerson. Roy Tash, cameraman from Associated Screen News, has addressed the club on aspects of newsreel filming.

Logan elects

New officers have been elected by the Logan Amateur Cinema Club, ACL, in Utah, as follows: W. G. Kirkman, president; E. H. Petersen, vicepresident; Mrs. E. L. Hansen, secretary and treasurer; Merrel Prows, program chairman; Mrs. W. G. Kirkman, publicity chairman; Dr. N. H. Battles, contest chairman; E. M. Dieffenbach, membership chairman. Color films by Dr. Ezra W. Cragun were screened at the election meeting.

Triumph for Rockville

At the South Side High School auditorium, in Rockville Centre, L. I., recently, the Rockville Cinema Club presented their newest film, *Press Time*, to a capacity audience of 800 persons. Running an hour and projected with sound accompaniment, the film was widely acclaimed, not only by the *Nassau Daily Review-Star*, whose offices were the scene of the photoplay, but also by the *New York Herald Tribune*. With Mary Allen and Tom Brennan in the leading rôles, the film tells how a narcotic ring was smashed through the combined efforts of the district attorney's staff and a *Review-Star* reporter. At an earlier meeting of the Rockville club, its previous film, *Going My Way*, was screened, and the members were able to judge for themselves how much technical progress had been made in five years.

Photoplay by St. Paul

At a recent meeting of the Metropolitan Cine Club, in St. Paul, Minn., the club members acted in and filmed an entire photoplay within the space of a single meeting. Called *Active Spirits*, the picture was directed by Leo Zengerle, ACL, with Dr. Martineau and Edward Barber as tourists and Roger Byrne as a café waiter. Frederick Hohenwald and Clarence Olson were the cameramen, and those who served on the picture committee were Mr. Zengerle, chairman, John Bordenave, Harold Piggott and Lyman Gallagher.

Binghamton is host

Celebrating the second year of its existence with a recent meeting at the Hotel Bingham, in Binghamton, N. Y., the Cinema Club of the Triple Cities was host to Charles J. Carbonaro, ACL, who screened his two award winners in previous selections of the Ten Best films—*Little Sherlock* and *Pinch Hitter*. A dinner preceded the meeting.

Pride of Utah

Along with their yearly film contest, members of the Utah Amateur Movie Club, in Salt Lake City, staged, at their last monthly meeting, a contest limited to 100 feet of 16mm. or fifty feet of 8mm. The pictures were judged by the audience, and the first prize, a cash award, went to Mrs. Al W. Morton for her film, *Little Co-ed*. The high spot of the evening, however, came with the screening of *A Greene Christmas*, 1939 Ten Best film by Mildred Greene, ACL, a member of the Utah group. The club reports enthusiastic response to the screening.

At Oklahoma City

Interior lighting was a recent subject for study by members of the Oklahoma City Cinamateur Club, in a discussion and demonstration led by Rolland Swain, of the Oklahoma Photo Supply Company. Films seen on the club's screen include *African Studies*, by George Campbell; *Entitled To Success*, from the Besbee Products Corporation; *Another Day*, from the League's Club Library.

Brooklyn contest

Winners of the second annual contest of the Brooklyn Amateur Cine Club, ACL, were announced at a late meeting, based on the judgments of Frederick G. Beach, ACL, Laurence S. Critchell, jr., ACL, and James W. Moore, ACL, of the League staff. In Class A, Fred Ursini, ACL, received first place with *World's Fair—1939*, a record film in 700 feet of Kodachrome. *America, The Beautiful*, by Irving Pollack, ACL, and

Members of New York 8mm. Motion Picture Club at a recent meeting

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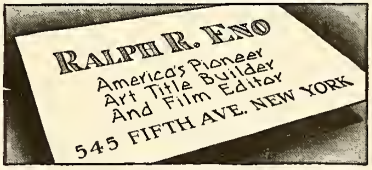

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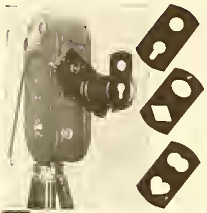

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Vermont, by Charles Benjamin, ACL, won second and third places, with *The World of Tomorrow*, by Herbert Erles, ACL, taking Honorable Mention. In Class B, the beginners' class, Arthur Gross won first place with *New York World's Fair, 1939*. Harriet Fenichel took second place with *A Day at the Shore*, and third place was won by Frederick A. Koch, jr., ACL, with his *World of Tomorrow*.

In San Francisco Meeting in the auditorium of Merchandise Mart, members of the Cinema Club of San Francisco have seen recently a varied program of film fare. Included were *San Francisco Salutes You*, by the Colortone Production Company, accompanied with discs; *Golden Gate International Exposition*, by Robert MacCollister, ACL; *Wine Making in California*, by John Smurr, ACL, and a number of early reels produced by the club as a whole.

E. L. Sargeant, ACL, is present secretary, not L. M. Perrin, ACL, as erroneously reported in this department in the February number of MOVIE MAKERS.

Metro Life studies Members of the Motion Picture Group, of the Metropolitan Life Camera Club, ACL, in New York City, studied filming fundamentals at a late meeting held in the club rooms of the Metropolitan Life Insurance Company. Featured on the program was *Exposure and Exposure Meters*, a photographic teaching film produced by the Harmon Foundation, of New York City. Members' films, by Ransome House and Mr. Gillen, and *Shadow's Bones*, from the League's Club Library, completed the program.

Milwaukee ballots New officers for 1940 have been announced by the Amateur Movie Society of Milwaukee, as follows: Eugene H. Millmann, president; Lauren Meyers, first vicepresident; Howard M. Steller, second vicepresident; Carl Liebert, treasurer; Parmelia M. Mills, secretary. Members' films have been screened recently for clinical analysis.

At Newburgh Walter Strohm, guest speaker from the Newburgh Camera Club, addressed a recent meeting of the Newburgh (N. Y.) Amateur Cinema Club. William R. Hutchinson, ACL, has been reelected president, to be assisted by Robert Kelly as secretary and Sterling Mitchell as treasurer.

Subjects for St. Paul *Interior Lighting*, discussed and demonstrated by a representative of the General Electric Company, and *Home Title Making*, illustrated with the club owned Besbee Universal Titler, were topics featured at a late meeting of the St. Paul Amateur Movie Makers' Club. Members' films screened recently include *Norway Travelog*, by Arnold Elvrum; *Postal Clerks Convention in Houston*, by Howard Hanson, ACL; *World's Fair*, by William Park; *Four Hours to Fill* and *Farewell To Pants Buttons*, by Kenneth Hezzelwood, ACL.

Los Angeles looks Award winning films from an annual contest and other reels by members were featured at late meetings of the Los Angeles Cinema Club, in California. These were *Mexico*, by Mildred Zimmerman; *Weather Moods*, by Guy Nelli, ACL; *Our Dog Lucky*, by Frank Skeele; *Treasure Island*, by Earle Memory; *Let 'Er Buck* and *Saga of the Timber*, by Roy Gerstenkorn; *Yellowstone*, by William Hight; *Glacier National Park*, by William S. Yale; *Noted Personalities*, by J. C. Milligan; *Homes of Celebrities in Miami*, by Harry Parker.

Fourth in Minneapolis Marking their fourth year of activity, members of the Minneapolis Cine Club met recently at the Covered Wagon restaurant for a birthday dinner party. Carroll Davidson, ACL, club historian, gave a résumé of the group's progress and contributed to the evening's screen program, together with Falconer Thomas and Paul Frantzich. The club's executive committee has voted to set up an annual award, to be given to the best filmer of each year on the occasion of the club's regular spring show.

Contest for Buffalo Members of the Niagara Cinema League, ACL, will compete in that group's first annual contest for 8mm. and 16mm. films in a competition to he concluded at their March meeting. First and second awards will be made in each group. Late program features have included a travel film of Africa, by Miss F. G. Addison, and a talk on fluorescent lighting, by J. Larkin. This Buffalo group has moved recently to new quarters in the Roosevelt Room of the Buffalo Museum of Natural Science, where meetings are held monthly on third Thursdays.

Allentown's first Concluding its first year of activity with fifty five members, the Allentown Y.M.C.A. Cinema Club will gather at the Elks Club early in March for the group's first annual banquet. A return screening of *Canadian Rockies Holiday*, by Hamilton H. Jones, ACL, now in the service of Canadian National Railways, will be the highlight of the dinner program. Officers for 1940 are Arthur

Heydt, ACL, president; Nelson Meitzler, vicepresident; A. Zettlemoyer, ACL, treasurer; Aral M. Hollenbach, secretary.

Ottawa elects From Illinois comes an announcement by the Ottawa Cinema Club, ACL, of new officers for 1940, as follows: V. W. Dougherty, president; Harry Funk, vicepresident; Charles F. Grover, ACL, secretary and treasurer. A historical film of the region, accompanied by a narrative recorded on disc, was completed by the club during its first year of activity.

City filming Members of the Rochester (N. Y.) Amateur Movie Club, ACL, will be busy in 1940 on the production of *A Day in Rochester*, planned as a publicity document. New officers include Harry Folker, president; Clair Morey, vicepresident; Raymond Jacobs, secretary; Donald Paxson, ACL, treasurer; Michael Vastola, custodian. The club is affiliated with the Rochester Hobby Council and meets twice monthly at the city's Museum of Arts and Science.

Contest in Philly Faced with the largest number of entries in the history of its annual club contests, the Philadelphia Cinema Club was forced to make six awards in the judging of its latest competition. These were given, in order of excellence, to the following: A. L. O. Rasch, for *Tally Ho;* Neil L. MacMorris, for *Bermuda;* Leon M. Bardfeld, ACL, for *Still of the Night;* Harold C. Moock, for *Valley Forge;* V. E. Woodcock, ACL, for *Westward;* Robert R. Henderson, ACL, for *Charleston Gardens.* All place winners were made on 16mm. film and all were in color.

News of the industry

[Continued from page 124]

had with pin backs or with the "sanded back" for use with rubber cement. A number of styles and sizes are available. Prices range from $5.50 to $6.50 a set. Panel backgrounds of different colors may be purchased from $1.00 to $2.00. Individual letters range from four to fifteen cents each. The New York representatives, Bransby and Hewitt, 1600 Broadway, have these new sets on display and will gladly send illustrated literature on application.

Castle aquatics The latest Castle subject, *Swimming and Diving Aces,* released in 16mm., sound and silent, and 8mm., silent, is a new sports release of universal appeal. This subject not only depicts graceful examples of the best form in swimming and diving, but also analyzes many outstanding features of the art by means of slow motion shots. The new film is sold at regular Castle prices: fifty foot, 8mm., $1.75; 180 foot, 8mm., $5.50; 100 foot, 16mm., $3.50; 360 foot, 16mm., $8.75; 350 foot, 16mm. sound on film, $17.50.

New title board Complete with a font of movable metal letters, the new small title background offered by the Besbee Products Corporation, Trenton, N. J., will appeal particularly to users of small title making frames. The letters are cast, with sharp outlines, and are one quarter inch in height. The non reflecting black background has attachment hooks which enable it to be used on the easel of any small titler. Further information may be had from the manufacturer. Announcement is also made of a price reduction on the following important Besbee products: Universal Title Maker, Title Illuminator, Pro-Trik Title Frame and Effectograph, now selling for $12.50, $5.50, $14.50 and $10.50 respectively. This is coincidental with an enlargement of manufacturing facilities.

Coated lenses The special, extremely thin film coating to increase the light transmission of lenses, recently developed, has been given commercial application by Bausch & Lomb Company, Rochester, N. Y. The process has been applied to projection lens surfaces for theatrical use and is said to increase the screen illumination by fifteen to forty percent, depending on the type of lens used.

Duraline A new group of color filters, with mounts to fit most movie and still cameras, is offered by Harrison & Harrison, Optical Engineers, 8351 Santa Monica Boulevard, Hollywood, Calif. The new filter set contains four usable filters for panchromatic films: No. 1 Orange, No. 4 Green, No. 6 Yellow and No. 4G Light Yellow. The filter mounts and their holder are of polished aluminum. A snap on sunshade is also available in this finish. Filters so mounted are called Duraline and are offered, complete with accessories, in a leather pocket case. Complete sets range in price from $6.00 to $11.00.

B & H news An interesting addition to the Filmosound service of the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, is the institution of a new advance test and inspection of all tubes used in amplifiers. Such tubes will be identified by a specially marked B & H shield.

The new 1940 edition of the Filmosound Library Catalog, recently issued, has ninety two pages, which list a great variety of substandard sound film subjects, both of entertainment and educational value. All subjects are fully described so that the prospective user may

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Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Harris Photo Supplies, 919-15th St., N. W.
Ritz Camera Centers, 1112 G St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Charles Schwartz & Son, 708 Seventh St., N. W.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Panama City: Cogburn Jewelry Co.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Macon: J. B. Coke Co., 161 Cotton Ave.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Nampa: Vic Stolle Drug Co.
Pocatello: Cook Drug Co.. 333 W. Center St.

ILLINOIS

Berwyn: Colonial Camera Shop, 6906-8 Windsor Ave.
Imperial Camera Shop, 6208 Cermak Rd.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Camera Co., 2324 S. Michigan Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Salle Camera Co.. 133 W. Jackson Blvd
Lafayette Camera Division of Radio Wire Television, Inc., 901 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans Camera House, 1940 E. 71st St.
Union News Co., 37 W. Monroe St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6019 Cermak Rd., W.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Jacobs & Jensen, Inc., 1724 Sherman Ave.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Jerseyville: T. W. Kirby & Son, 104 S. State St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Kankakee: Bert Miller Music Co., 118 N. Schuyler Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, Inc., 1009 Lake St.
Ottawa: Corbus Drug Co.. 709 La Salle St.
Peoria: Rex Studio, 329 S. Adams St.
C. L. Venard Studio, 702 S. Adams St.
Quincy: Quincy Photo, 614 Hampshire St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Johnson Photo Shop, 316 E. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Foster Shop, 109 N. Fourth St.
Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 604 Wabash Ave.

IOWA

Ames: Reynolds & Iversen, 238 Main St.
Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Decker Bros., 209 N. Federal Ave.
Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Mack's Photo Shop, 615 Commercial St.
Walden Photos, 223 W. Fourth St.

KANSAS

Hutchinson: Anderson Studio, 318 N. Main St.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Karl's, 3105 Huntoon St.

(Continued on page 144)

Dealers Listed in Black Face Italics Are Display Advertisers in MOVIE MAKERS

know the details in advance. All films are completely indexed and classified. Owners of 16mm. sound equipment may receive the new catalog without charge by writing to the Bell & Howell Company and specifying details of the apparatus they own.

A new time and motion study aid, for attachment to any Filmo 70 camera, has been developed. It is a specially calibrated speed dial which enables the user to operate the camera at speeds of 500 to 4000 frames a minute. For visual analysis of films made under these conditions, Bell & Howell provides a special frame counter and hand crank, which may be quickly attached to any 8 or 16mm. Filmo projector. This enables the operator to view successive frames for motion analysis.

Filmoleen, the new B & H liquid film cleaner, is recommended for Kodachrome as well as for black and white film.

A clever display, which features the B & H 8mm. projector in continuous action, has recently been offered to dealers. The display incorporates a projector which is actually running and which shows a continuous movie on a nine inch screen. This effect is produced by the use of an endless film loop, cleverly concealed by the design of the cutout.

A new B & H camera instruction book includes the remark, "After all, we made the camera, so first try our way of using it," which would seem to be a wise precaution for any camera beginner.

New educational Films, Inc., 330 West 42nd Street, New York, offers *Conquest of the Air,* a new film with voice narration and musical accompaniment, which depicts the science and history of aviation. This is said to be the first example of a new type of educational, documentary 16mm. sound motion picture. The subject is available on rental only, at $10.00 a day.

Garrison releases A two reel, factual film, dealing with conditions in the lead and zinc mining area, has been released in 16mm. sound film by Garrison Films, Inc., 1600 Broadway, New York City. It is called *Men and Dust.*

New meter A new, compact and efficient visual exposure meter, specially adapted to movie work, is offered by Mimosa American Corporation, 485 Fifth Avenue, New York. Called the Leudi Cinemeter, it is priced at $2.15.

Hoffberg enlarged Hoffberg Productions. Inc., 1600 Broadway. New York. recently has enlarged its facilities for handling sound features and short subjects. In addition, a Chicago branch office soon will be opened under the name, Mid West Film Exchange, Inc., at 1325 South Wabash Avenue.

Timely film guide Of great interest to movie amateurs, as well as to all who follow the advance of the cinema, is the new 1940 publication of Theatre Patrons, of New Haven, Conn., *The Movies—and the People Who Make Them.* This continuing survey of current motion picture releases will include a monthly listing of educational, industrial and entertainment films, as well as a cumulative index of sources, which will be issued semi annually.

A regular monthly feature is made up of special articles on visual education. In addition, this loose leaf publication offers weekly surveys, commentaries on theatrical motion pictures and related material. Subscribers will receive a permanent binder of durable design, in which the loose leaf material may be inserted for constant reference. The price for this service is $5.00 a year.

Stolen On December 23, 1939, there was reported stolen from a parked automobile, in New York City, the following cine and associated material: one 800 foot, 16mm. Kodachrome film of tropical scenes, etc., one box containing forty colored slides of tropical subjects and butterflies, fifteen small slides of butterflies, also manuscripts, papers and books on butterflies. This material is the property of Andrey Avinoff, Shenley Apartments, Forbes Street, Pittsburgh, Pa.

Color Scout Thomas H. Curtis Laboratories, of Huntington Park, Calif., announce a new color camera of compact design which will make three color separation negatives of two and one quarter by three and one quarter inches. The three negatives are made by the use of two mirrors only, and the compact size and precision qualities of the instrument will attract wide interest. Goerz lenses are used.

Reflectionless A microscopically thin film for coating glass, which eliminates surface reflection, recently has been developed by two independent research organizations. If this process is found effective in eliminating or even reducing interior reflections from the surfaces of lens elements, another definite advance in photography will result.

GOERZ PHOTO-LENSES MADE IN U.S.A. SINCE 1899

GOERZ
REFLEX FOCUSER
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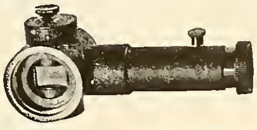
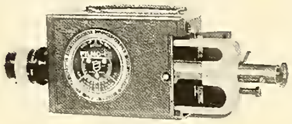


A BOON to 16mm Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size groundglass image magnified 10 times.

Goerz Hypar lenses 3" and up allow full range of distance scale. Other lenses of longer focus require special fitting. Also useful as extension tube for shorter focus lenses for close-ups.

Extensively used in shooting surgical operations, small animal life, etc.

★———★———★———★———★



PARALLAX—FREE
GOERZ DIRECT FOCUSER
and FIELD FINDER
for the same purpose, for Filmo 121 and Simplex-Pockette, magnifies 4 and 8x.

For detailed information address Dept. MM-3

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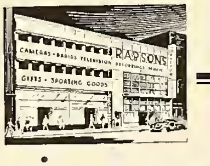

This is Our 36th Year

Genuine BARGAINS

Send for Complete List—The following are typical.

	List Price	SALE PRICE
Used Filmo 70DA Latest Model F 3.5 Focusing Mount Lens with Carrying Case	$224.50	$110.00
Used Filmo 121 Magazine Type F 3.5	67.50	35.00
Used Simplex Magazine Type F 1.9	109.50	49.50
Used Magazine Cine-Kodak F 1.9	117.50	82.50
Used Weston Meter Model 617 Type 2 with Case		6.75

RABSONS CAMERA SHOP
111 West 52nd Street (near Radio City)
New York Telephone Circle 7-0070

(Continued from page 142)

Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 15 W. Sixth St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Rolay Newsstand, 107 Royal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Frederick: Brish Bros., 206 W. Patrick St.
Hagerstown: R. M. Hays and Bros., inc., 28-30 W. Washington St.
Raup Camera Center, Hotel Alexander Bldg.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Stephan Bros. Presentations, 64 Harvard St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photographic Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: Buffington's, Inc., 300 Main St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photographic Laboratories, 80 Franklin St.
L. B. Wheaton, Inc., 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 6 Penobscot Bldg.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Eric Fromm, Inc., 13975 Woodward Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop. 11862 Grand River Ave.
Fenton: Tamlyn, the Camera Man, 103 N. Leroy St.
Flint: Flint Camera Shop, 127 E. Second St.
Gardner's Photo Service, 1425 Detroit St.
Middleton's, 360 Jefferson Ave.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Hunter-Griffith Camera Shop, 429 E. Michigan Ave.
Linn Camera Shop. Inc., 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Niles: Wm. Hansen Co., 227 Main St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co.. Inc., 96 E. 5th St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.
Jackson: Camera Supplies, Inc., 414 E. Capitol St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 1109 Locust St.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Sedalia: Camera Corner, 312 S. Ohio.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Dillon: Eliel Bros., Inc., 104-108 N. Montana St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Camden: Keystone Stationery Co., 527 Market St.
Clifton: Clifton Camera Shop, 721 Main Ave.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House. Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
L. Kaltman & Sons. Inc., 303-05 Washington St.
Lafayette Camera Division of Radio Wire Television, Inc., 219 Central Ave.
New Jersey Photo Supply Co., 1238 Raymond Blvd.
J. C. Reiss, 10 Hill St.
Schaetter Co., Inc., 89 Halsey St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: M. S. M. Developing & Printing Co., 156 Market St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Crosby Jewelers, 7 N. Broad St.
Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Babylon: Pickup & Brown, Inc., 63 Deer Park Ave.
Batavia: Carlton M. Sleght, 67 Main St.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Brody's Music Shop, 5660 Myrtle Ave.
Brooklyn Camera Exchange, 1469 Flatbush Ave.
Camera Center, 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Gerflex, Inc., 931 Flatbush Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B Meyrowitz. Inc., 255 Livingston St.
Roubian Camera Store, 115 Court St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 377-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Camera-Craft, Inc., 91 Allen St.
Chippewa News & Novelty Shop, 19 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
Lafayette Photo Supply Co., 12 Broadway.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc.. 245 Fulton Ave.
Ithaca: Pen & Camera Shop, 202 N. Tioga St.
Jamaica: Jamaica Camera Store, 8931-161st St.
Queens Camera Exchange, 169-15 Hillside Ave.
Lafayette Camera Division of Radio Wire Television, Inc., 90-08 166th St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc.. 728 Lexington Ave.
Camera Mart, Inc., 70 W. 45th St.
Camera Place, 812 Seventh Ave.
Center Photo Stores, 114 W. 49th St.
Cine Film Mart, 110 W. 34th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega. Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop. Inc.. 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Goldsmith Bros., 77 Nassau St.
Grand Street Camera Exchange. 400 Grand St.
HARRIS HOME MOVIE LIBRARY, 322 W. 42nd St.
Haber & Fink, Inc., 16 Warren St.
Heins & Bolet Camera Exchange, 68 Cortlandt St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lafayette Camera Division of Radio Wire Television, Inc., 100 Sixth Ave.
Lugene. Inc., 600 Madison Ave.
Luma Camera Service. Inc., 340 W. 42nd St.
R. H. Macy & Co., Camera Dept., 34th St. & Broadway.
MADISON MART, INC., 403 Madison Ave.
Medo Photo Supply Corp., 15 West 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service., 71 Dey St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 116 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.

PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores, Inc., 128 E. 44th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
RAB SONS, 111 W. 52nd St.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
World Film Enterprises, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Peekskill: Peekskill Sport Center, Inc., 830 South St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Washington: Beacon Photo Supply, 133 Main St.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Sidney: Teed Studio, 10 Division St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Troy Camera Shop, 403 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
Ohio Hobby Shop, 1055 E. Market St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
Pathe's Camera Shop, 542 Main St.
L. M. Prince Co., 4 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
State Motion Picture Service, 1720 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mack Camera Store, 124 W. Market St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
310 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Snap Shot, 1031 Sylvania Ave.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Warren: Garee Studio and Camera Shop, 274 N. Park Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Best Jewelry Co., 123 W. Federal St.
Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1404 N. W. 9th St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Eugene: Dotson's Photo Shop, 111 E. 11th St.
Klamath Falls: Van's Camera Shop, 727 Main St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
James A. Peters, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 14 E. 10th St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 242 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
Millersburg: Wingard Studio & Gift Shop, Market Square.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
Keystone Roll Film Service, 7171 Ogontz Ave.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Inc., Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. 5th St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Ace Hoffman Studios, 32 W. Market St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Corpus Christi: Taylor Bros., Mesquire & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
J. S. Oshman Co., 601 Fannin St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Deseret Book Co., 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Brattleboro: Van der Veer Radio and Music Store, 16 High St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: Acme Camera Shop, 4 Monticello Arcade.
G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave.
Frederick & Nelson, Dept. 290.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., 527 Riverside Ave.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Barstow Co., Inc., 3 N. First St.
Sheppard's, 3 S. Third St.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 745 N. Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Marshall Camera Shop, 1745 S. Muskego Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.

Wall, Nichols Co., Ltd., 67-71 S. King St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Ausralasia) Pty., Ltd., 662 Hay St.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Rua Sao Bento 383.
Rua Bareo Itapetininga 81.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Victoria: Scott Camera Craft, Ltd., 1015 Douglas St.
Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Peterborough: Roy Studio.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Roher's Bookshop, 9 Bloor St., W.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Park Photo Supply, 1001 Bernard, W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St., W.
Moose Jaw Drug and Stationery Co., Ltd.
Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House. Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Filmo Depot, 17 Canton Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CZECHOSLOVAKIA

Prague: Emil-Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cobn, Vimmelskaftet 43.
S. Skomer, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekbandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

EIRE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman. Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Scotland

Edinburgh: J. Lizars. 6 Shandwick Pl.
Glasgow: Kodak. Ltd., 46 Buchanan St.
C. 1: J. Lizars. 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.

HUNGARY

Budapest VIII: Hafa, Hatschek es Farkas, Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Cia-Importadora Fotografica, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Quillars. Ltd., 42 Mercer St.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Colon: Kodak Panama, Ltd., Front St.
Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

PORTUGAL

Lisbon: Kodak, Ltd., Rua Garrett 33.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lucerne: Alice Friedlinger, Weggisgasse 21.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-I.

CLASSIFIED ADVERTISING

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■ BASS SAYS: Beware the Ides of March, but not a Bass bargain. Money back guarantee. USED CAMERAS: Keystone 8, ƒ/3.5 lens, $16.75; 8mm. Cine-Kodak Model 20, ƒ/3.5 lens, $19.75; 8mm. Univex, ƒ/1.9 lens, telescopic finder, $24.50; 16mm. Cine-Kodak Model B, ƒ/3.5 lens, $24.50; Simplex Pockette Magazine, ƒ/3.5 lens, $25.00; 16mm. Cine-Kodak Model E, ƒ/3.5 lens, $27.50; Filmo 70-A, ƒ/3.5 Cooke and case, $37.50; 16mm. Filmo 75, Cooke ƒ/1.8 lens, focusing mount, $52.50; Filmo 141-A Magazine, Cooke ƒ/2.7, $87.50; Filmo 70-D, with 1″ Wollensak ƒ/1.5, 2″ Carl Zeiss Tessar ƒ/2.7, 1″ Cooke ƒ/3.5 and case, $175.00; Cine-Kodak Special, latest model, Kodak ƒ/1.9 lens, $307.50. USED PROJECTORS: 16mm. Kodascope B, 750 watt bulb, $42.50; Ampro Model A, 400 watt, case, $47.50; Keystone A-81, 750 watt, $47.50. USED SOUND ON FILM PROJECTORS: Victor Model 25, S.O.F., 500 watt bulb, $125.00; Victor Model 38, S.O.F., 750 watt bulb, $245.00. New BOOL four-way FADER, spring driven, complete, fits all cameras, $17.50. UP-TO-THE-MINUTE TEXT BOOKS: American Cinematographer Handbook and Reference Guide, invaluable, special at 97c postpaid; Trick Effects with the Cine Camera, $1.00 postpaid; Home Processing, includes all necessary information, by Harris, $2.00 postpaid. Be sure to get your copy of our great 66-page Cine Catalog No. 240. It is free. Also 72-page Still Camera Catalog No. 242. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FILM CLEANING kit, complete $3.50; sound subjects for sale; 16mm. sound recording; professional cameramen for assignments in this area, 16 or 35mm. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FULL LIST PRICE allowed for your Eastman Model 20 toward new Bell & Howell Sportster. List price allowed for your Kodascope Model E or EE toward Bell & Howell Filmo-Master. List price allowed for Sportster or Companion toward new Turret 8 camera or Bolex 8mm. camera. List price allowed for your Keystone R-8. Kodascope 50, Revere or Model 70 Kodascope toward new Bell & Howell 8mm. projector or new Ampro 8mm. projector. Used: Bell & Howell Sportster, with Wind-Bak for fades and dissolves, $75.00; Bell & Howell Companion with Wind-Bak for fades and dissolves, $49.50; Bell & Howell Turret 8 with Wind-Bak for fades and dissolves, $140.00; 500 watt. 16mm. Ampro projector, excellent condition, $39.50; 1½″ telephoto lens for Keystone 8mm., $23.50; 30″ x 40″ beaded screen with tripod, $8.95; 36″ x 48″ beaded screen with tripod, $11.50; 39″ x 52″ beaded screen with tripod, $13.50. Hundreds of other bargains. CONVENIENT TIME PAYMENTS MAY BE ARRANGED ON ANY NEW OR USED ARTICLE. Your used equipment is worth more in trade at NATIONAL CAMERA EXCHANGE, established 1914, 11 S. 5th St., Minneapolis, Minn.

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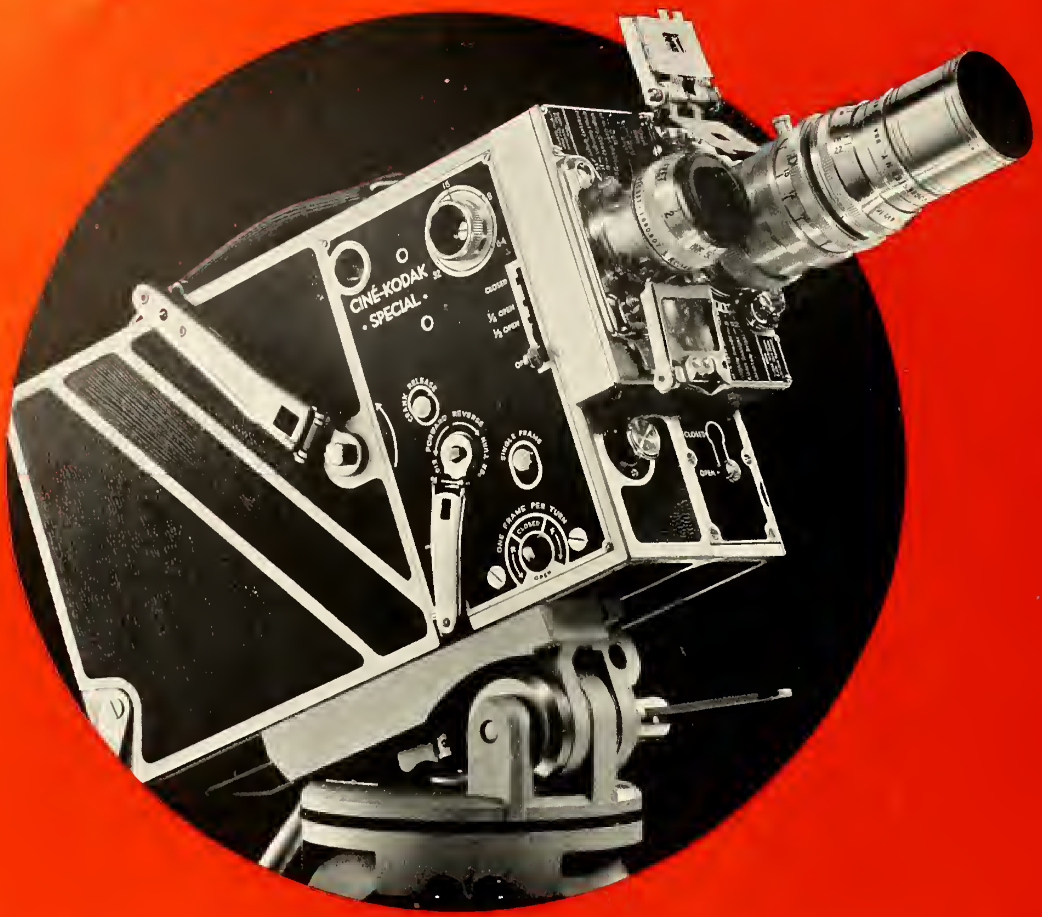

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Magazine of the Amateur Cinema League, Inc.

April, 1940

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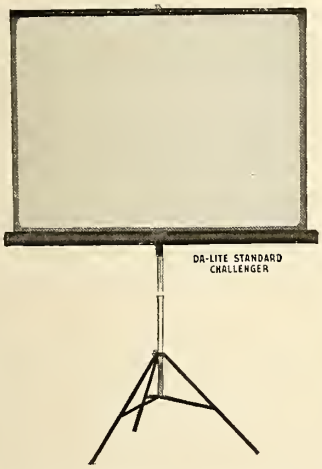

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Meisel from Monkemeyer

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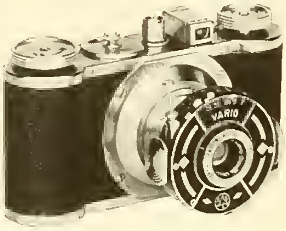

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Closeups—What filmers are doing

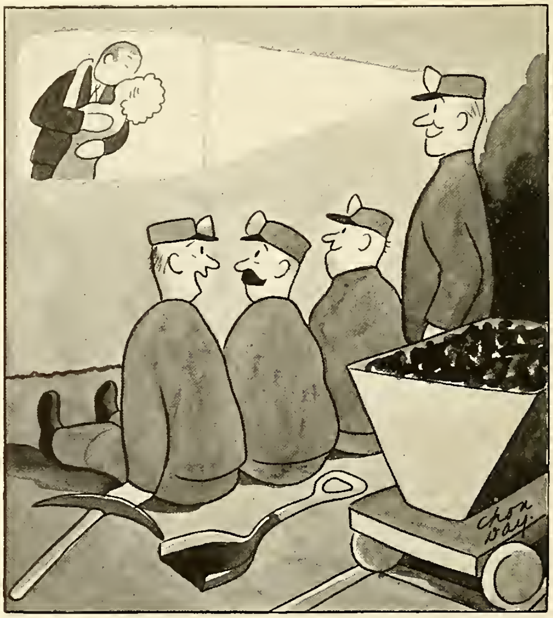
THE Eleventh Annual International Show of Amateur Motion Pictures, offered by Duncan MacD. Little, ACL, and Mrs. Little, of New York City, will have its premier presentation on the third of this month, at Manhattan's Barbizon-Plaza Theatre. This is a change from the date of April fifth, announced originally by Mr. Little. Further screenings of the same program will be held during the month at the Newark Art Club, in Newark, N. J., at Dartmouth College, in Hanover, N. H., and at the New England Museum of Natural History, in Boston, Mass.

Members of the jury of selection for this Eleventh Annual Show are Dan Anderson, of *The New York Sun;* Wladyslaw T. Benda, artist; Eleanor D. Child, of the Greenwich (Conn.) High School; Jocelyn Crane, of the New York Zoological Society; Eileen Creelman, of *The New York Sun*; Bosley Crowther, of *The New York Times;* Arthur L. Gale, editor of MOVIE MAKERS; Mack C. Gorham, film producer; Dr. Russell Potter, of Columbia University; Dr. Frederic M. Thrasher, of New York University; Jesse Zunser, of the magazine, *Cue.*

A JINX in amateur movies is something new, but we're quite willing to recognize it if it comes along. George F. Delaney, ACL, of Peoria, Ill., is not! He has been producing a film of the Woodruff High School band, in his home town, and of course planned to set it to music on his double turntables. Among the records selected for use was one of the Overture of Rienzi, by Wagner. Before the film was finished, one friend dropped disc Number one, another sat on disc Number two—and Mr. Delaney carried bravely and furiously on. With disc Number three, and nineteen other records, he took the finished film to the high school for presentation. As he left, following this screening, his foot slipped on an icy step, and down went Mr. Delaney and his twenty records. When the sparks cleared away, Mr. Delaney had one sprained wrist, one broken finger and one broken record—the Rienzi Overture! Our advice . . . but never mind.

MRS. B. PALMER LEWIS, ACL, of New York City, started almost more than she had bargained for when, a few months ago, she presented a program of her 16mm. color travel studies before a large group of friends. Since then, under the name of Lorena Lewis, she has blossomed into a full fledged travel lecturer and cinematographer. Among her recent programs have been screenings at the McMillin Theatre, of Columbia University; for the Tuesday Lecture Luncheon group, of the Hotel Wellington; for the Alumnae Association, at the Vassar Club of New York; for the American Women's Club, in New York City; for the Dobbs Ferry Women's Club, at Dobbs Ferry, N. Y. Her current film features are *Oriental Odyssey*, a saga of freighter voyaging in

[Continued on page 158]



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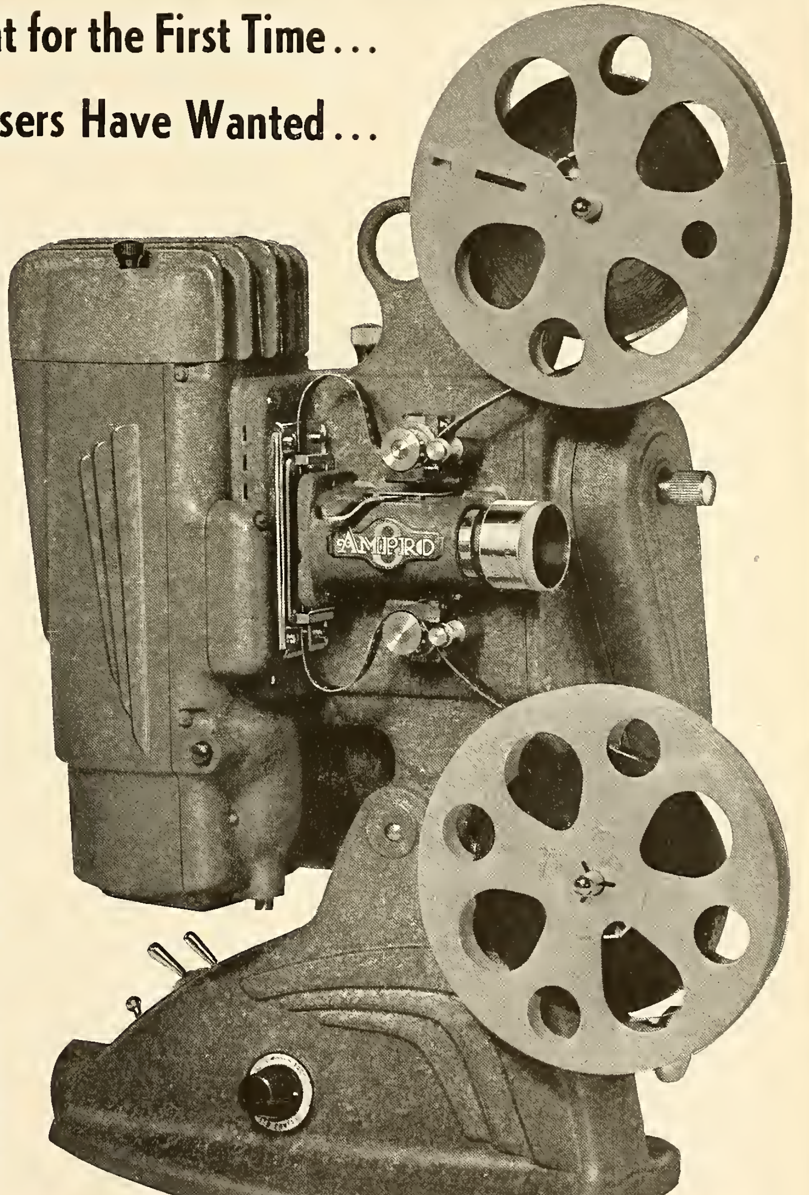

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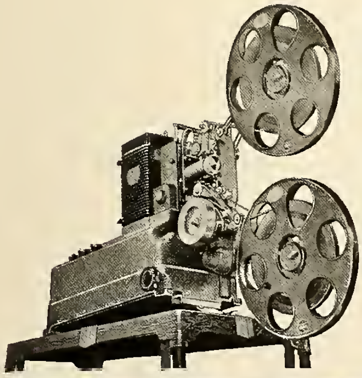

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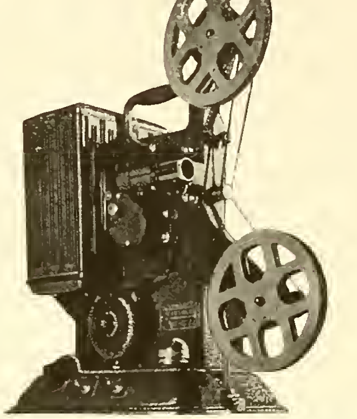

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Closeups

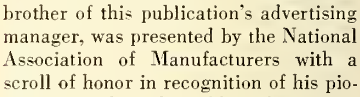
[Continued from page 156]

the Far East, and *Colonial Williamsburg*, a study of the famous Virginia reconstruction. The first subject was known originally as *Deep Sea Odyssey*, but this had to be changed, as prospective audiences thought it referred to deep sea fishing! Mrs. Lewis has accepted her career with enthusiasm. In fact, as you read this, she will again be on the high seas, outward bound to French Indo-China.

Frank H. Demeo, ACL, a newcomer to Manchester, Conn., credits to his movies all the friends and acquaintances he has made there, so far. It seems that one day, soon after he moved to Manchester, he received a letter inviting him to join in the formation of a new club, to be devoted to amateur films. The letter was signed by Evan W. Nyquist and two other local residents. Pleased but puzzled, Mr. Demeo began making a few discreet inquiries and soon found as follows: Mr. Nyquist, a movie maker himself, was also Mr. Demeo's postman, and a smart one. He had simply copied down Mr. Demeo's name and address from the returning film boxes he delivered to him—and there Mr. Demeo was, a recognized citizen.

Movie Makers announces with pleasure the birth, some six weeks ago, of Nicholas Holslag to Russell C. Holslag, ACL, and Mrs. Holslag, of New York City. Recently, Claude J. Holslag, ACL, brother of this publication's advertising manager, was presented by the National Association of Manufacturers with a scroll of honor in recognition of his pioneering work in the field of electric arc welding.

If your friends or family spring a surprise on you, as you start off on an important cruise, we hope that it will not be *quite* so surprising as the experience of Noah Van Cleef, ACL, of Chicago. His first contact with amateur movies came just before his sailing on a world cruise, in a gift from his brothers of a shiny new 16mm. camera—without an instruction book! A reasonable man, Mr. Van Cleef studied the camera carefully, consulted a bit with the cruise director (who was a still photographer), threaded up a film, pushed the button and the darn thing worked. Since that tense but triumphant moment, he has shot more than 50,000 feet of 16mm. film, all color.



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What does it mean?

FOLLOWERS of hobbies seem to be obsessed by a desire to create jargon.

It may be that every new interest is so different from previous experience that new terms are needed for its discussion. Perhaps there is a tendency toward esoteric phraseology, which drives those who pursue hobbies to invent words that the rest of the world will not understand—passwords between the initiated.

Movie makers have not escaped the temptation to invent new words or to use old ones in new ways. In committing this linguistic sin, they have managed to create some particularly horrible examples that are both pretentious and bombastic and that are, at the same time, devoid of precise meaning. Most jargon suffers from this fault.

We are often told that something is "filmic." This harsh word is presumably used to convey the thought that a scene or a person is particularly worth filming. Cinematography has, already, a crime on its shoulders, in the matter of the noun, "film"; it has turned this into a verb, largely from necessity, in order to avoid the imprecise "to make a motion picture." If an adjective is now to be laid upon the bent back of this short substantive, this will really be "tew mutch."

If somebody does not happen to be "filmic," he is almost certain to be "photogenic." This formidable Atticism is a scientific term that refers to anything that is produced by the action of light. To shrink it down to mean—as we find it in some instances today—that a "glamour girl" or a pretty boy of the movies looks attractive on the screen or that a landscape can be recorded artistically is to give it an absurd content.

What a "camera angle" may be, nobody really knows. The closest approach to an exact definition of this widely used phrase would call it a position in which a camera is placed, so that its lens points upward or downward. Yet, if we believe what we read, everybody achieves camera angles, whether he knows what they are or whether he does not. These geometrical illogicalities are generally indulged in by "camerists." Here we have one of those "nice Nelly" words that will have nothing to do with that sturdy term, "cameraman." If there are "dentists," why should there not be "camerists"?

If footage that is "filmic" has been made of subjects that are "photogenic," and if the "camerist" has leaped hither and yon to secure "camera angles," it is dollars to doughnuts that the result will be a "documentary." This ponderous verbal "sockdolager" represents the quintessence of everything that is grand, gloomy and peculiar among the gentry who call themselves *avant garde* filmers. As nearly as anybody can separate the meat from the sour sauce of this term, it would presumably mean a human record. It is best left to its own obscurity.

With "movies" and "to film" already in the count against us, we may well make an effort to see if we cannot manage to get along without more jargon. If we can contrive to do this, there is real hope that the rest of the world may eventually come to understand us.

FILTERS AND FACTORS

Easy way to use filters and to compensate for their factors

FREDERICK G. BEACH, ACL

"USE a 2x yellow filter!"

How often that admonition has appeared in articles on movie making, and how cryptic it must seem to a new movie maker! To many of us this familiar command has become wearisome through repetition, although the advice it offers is always correct. But, to the beginner, it must sound like jargon.

Most of us understand that a filter is a device that serves as a strainer. A porous material that will separate impurities from water, that is passed through it, is a filter. Likewise, a filter may be a piece of colored glass that will permit only certain rays to pass through it.

But we need light in order to make movies. In fact, often, in the course of filming, we should like to have more light than is readily available. Therefore, why should we use any device that would prevent certain rays of light from reaching the film?

The answer is found in a certain type of black and white landscape shots that all of us have seen at one time or another. The picture, which might otherwise have been very handsome, is marred by an expanse of almost white and entirely featureless sky. In the case of a still picture, the sky may be almost as white as the paper on which the photograph is printed. In the case of a movie scene, the sky may be even brighter than the unilluminated white screen, because, within its area, so much of the projector's light is reflected back to our eyes.

Such shots may be a trifle overexposed in all parts. But, even if the exposure were correct for the rest of the scene, the sky may be far too white. This effect exists because the light from the sky produced too great an exposure and this, in turn, is a fact because the light from the sky is rich in blue, the color that has the most pronounced effect on black and white film.

The logical solution is to diminish the amount of blue light that is admitted to the lens, and this may be done by using a yellow filter.

The filter serves as a strainer of light, and a yellow filter simply strains out a portion of the blue light that reaches it. Thus, it makes the sky darker without affecting materially the other parts of the subject. Since clouds are white, they are not affected and, accordingly, in the scene, they stand out against the sky that is darkened by the filter. Thus, we can see that, although we speak of filters as "making the clouds stand out," they affect the image of the sky behind the clouds.

But a filter does reduce the amount of light upon which we are depending to produce the correct exposure. To compensate for this decrease of light, we must open the lens diaphragm wider than we should have done had a filter not been used. The extent to which the aperture must be opened, in addition to the normally correct exposure, is indicated by the filter's factor. In other words, the factor that appears in connection with a filter indicates the degree to which the exposure is affected.

For example, the factor 2x (two times) indicates that the filter it accompanies will cut the exposure in half, producing an effect equivalent to that of one stop less than correct exposure. The remedy is to open the lens one stop wider than the opening which normally would be required.

A factor of 4x indicates that the lens should be opened two extra stops beyond normal exposure, to compensate for the presence of the filter. A factor of 8x indicates that an exposure increase of three stops is required. The intermediate factors, such as 3x, 5x, 6x and 7x, are best handled by one half stop variations. For example, for a 3x factor, open the lens an additional stop and a half; for a 5x, 6x or 7x factor, open the lens two and one half additional stops.

This method of handling intermediate factors is not mathematically correct, but it is the most practical system, and it produces perfect results. Exposure variations of less than one half stop produce a negligible effect on black and white reversal movie film, and it is impractical to set the lens for such small variations as one fourth of a stop.

The factor of a filter varies with the type of film with which it is used. A certain filter may have one factor with orthochromatic film and another with supersensitive panchromatic. Therefore, in using filters, one must know their factors for the film with which he is working. The dealer, from whom the filter is purchased, should be able to give you its factor for each type of black and white film that he sells.

One will find that it is convenient to have some method of allowing for filter factors, that is fairly automatic. If you use an exposure meter which employs the Weston film speed system, you can follow this procedure. Divide the number which is assigned by Weston, to represent the speed of your film, by the number representing the filter's factor, then use the resultant figure as the film speed in setting your meter.

When this is done, you follow the meter reading in setting the diaphragm without making further compensation for the filter. You must remember, however, to change the film speed indicator on the meter to the proper point for the normal speed of the film, should the filter be removed from the lens.

If your meter is based on the Scheiner system, translate the filter factor into terms of additional stops, and, from the Scheiner speed rating of the film that you are using, subtract three degrees for each stop. This gives you a new Scheiner speed rating to use as a guide in setting the meter. For example, if the filter has a 2x factor with the film to be used, the lens would be opened one stop [Continued on page 183]

FOLLOWING GRANDMA

She will lead you a merry and interesting cine chase

BETH BROWN, ACL

Walter Beebe Wilder from Black Star

Grandma may knit, but she also may be a famous lady bowler

HAVE you a grandma?

If you have, you have a picture.

Maybe your grandma is a little old lady who sits and rocks and mends all the family socks. She washes little Willie behind the ears before he goes in to supper and dries little Betty's tears when her favorite doll breaks.

Maybe your grandma makes the sort of quilts that take first prize at the county fair. Her strawberry jam tastes what heaven will be like. And, to top it all, she's having a romance with that old codger down the street.

What's your grandma like, anyway?

Does she live with you, keeping her little room as spic and span as a ship's galley? Does she spend her day in a million small chores that nobody ever says thank you for—until their having been done is missed, along with Grandma herself?

Does she help your sister primp for that most important "prom" and does she stay awake to sneak you in at 4:00 A.M.?

Make this picture a tribute to your grandmother, who, as you know, is twice over your mother.

For once in your life, wake up just as early as Grandmother does. Five o'clock, is it? And the birds are up, too, and singing? Of course, you feel a bit sleepy, but it will do you good to say hello to the milkman as Grandmother does.

"It's awfully early," she apologizes, "but old folk like me don't need to sleep. Maybe its because we'll have a long sleep pretty soon now."

No, the cook is not down as yet, so Grandma puts the coffee on, and you and she make ready to have a cup of brew in the peaceful kitchen. Why not start your movie of Grandma here? Then, you can follow her all through the day with your camera.

You take her in long shots and closeups, at her many and endless chores. You take her in the garden, gathering a nosegay, the sunlight dancing on her white hair. You take her at her afternoon siesta. You take her over her knitting. You take her, glasses down at the bottom of her nose, Bible on her knee. You take her with the baby on her knee.

Has your grandmother a cat, a parrot or an aquarium of tropical fish? Put them into the picture, too.

At six o'clock, you can order a costume change. How about a picture of Grandma in her Sunday finery? If you are in the country, take a picture of her on her way to church. If you are in the city, and your grandma happens to be a streamlined variety, show her as she is—behind the wheel of her car or behind the wheel of her business.

Do her girl friends come to an old fashioned tea party, or do they come to a modern bridge party? Little old girls of sixty make perfectly swell camera fodder, and you will be surprised how ready they will be to pose. As a rule, old ladies have no stage fright to speak of—and they just love the excitement of being filmed.

Every grandma has a hobby. Maybe it's pin money pickles or a famous recipe for biscuits. You can show her baking the biscuits and make the tongues of your audience hang down to the floor. Crotchety old ladies usually crochet very well, and you can film a comforter from the first row of stitches to the final handsome spread that it makes on the family couch.

Perhaps your grandma's hobby is an unusual one. I know one old lady who took up painting at the young old age of sixty four. She happened to find some paint on a palette that her granddaughter had left behind and decided, for economy's sake, to use it up. She found a pretty good view right from the kitchen window and proceeded to paint it. The results surprised everybody to such an extent that she finally held a one man exhibition the following winter.

Maybe your grandma is boss of a farm. I know of several aged widows, so called, who go on working, planting and plowing and sowing and reaping, shoulder to shoulder with men, at the age of fifty five and sixty.

Maybe your grandmother is a career woman.

There's many a grandmother in Hollywood, supporting the rest of the family. And how about the grand old ladies of the legitimate stage? Their lives are full of color and excitement and make for splendid filming.

The newspapers often carry incredible stories about grandmothers who are doing credible things. I read of one who claims to be a rain maker. She follows the crops around with the seasons and responds to the call of farmers who send out the cry of drought. Another old lady has set herself up an an oil diviner—and her findings have surprised the most skeptical geologists. Still another ran her husband's train to its destination. And, on the circus lot, you will meet many an acrobat who just will not tell her age. You can bet your best lens that she's a grandma in years even if [Continued on page 184]

CONTINUITY BEGINS AT HOME

Commonplace events may be filmed in logical steps

WILLIAM M. NELSON

SOME day, some pioneer in the field of etiquette will include in a book on that subject a few paragraphs about what kind of personal movies may politely be called entertainment for other people.

Of course, there is no law against taking pictures on impulse, but there is a certain amount of evil in taking roll after roll of the snapshot type of pictures, splicing the rolls together and calling the result an evening's entertainment.

The remedy for this all too prevalent social evil is, of course, continuity.

The very simplest kind of planning frequently will make all the difference between a film that will provide genuine amusement for your audience and one that will make them think that its creator is a menace to society.

Continuity begins at home. The very best places to begin making planned films are the living room and the back yard. If you work with subjects that you enjoy filming, it is much easier to plan a movie with a good continuity than if you attempt to work out an elaborate plan for a film about a subject that is largely unknown to you.

A good way to introduce yourself to film planning is to think of a subject that you might film and, instead of contenting yourself with one shot of it, to consider it as the basis for a movie. You may need a beginning and you may need an end.

For example, Bobby is about to wash his dog. It is a bright day, a good day for movie making. You plan to take the camera out in the yard, when the time comes, and film the action. Stop for one moment and try to think of what events might *lead up* to the dog's bath. The simplest continuity might be as follows:

1. Closeup of the dog scratching himself, indicating fleas and the necessity for a bath.
2. Near shot of Bobby watching the dog as he scratches.
3. Medium shot of Bobby carrying a basin into the yard, with soap and brush.
4. Closeup of Bobby scrubbing the dog.
5. Medium shot of the dog jumping out of the basin and running away.
6. Closeup of Bobby, soaking wet.

To develop the plot further and to make a longer movie, we might amplify the list of scenes as follows:

1. Medium shot of the dog scratching himself.
2. Closeup of a paw in motion, as the dog scratches.
3. Near shot of Bobby watching the dog. He scratches his head reflectively, hatching an idea.
4. Medium shot of Bobby stopping short and running into the house.
5. Medium shot of Bobby carrying a basin into the yard, with soap and brush.
6. Long shot of the dog running away.
7. Medium shot of Bobby going after the dog and bringing him back to the basin.
9. Medium shot of Bobby scrubbing the dog.
10. Medium shot of the dog jumping out of the basin.
11. Closeup of Bobby, soaking wet.
12. Medium shot of the dog rolling in the dust. (Or, simply show the dog covered with dust.)

In making this continuity, or one like it, you will find that planning the events, to create a background for your idea, and working out a climax are more fun than limiting yourself to the one obvious shot. And, when you project the movie, you will find that your audience is agreeably surprised and genuinely interested in it.

In planning such a continuity, it is well to jot down briefly the scenes in the order that you plan to film them. Doing this will not only bolster your memory, but will help you to discover any gaps which may exist in your plan. Such a gap—a scene that you forgot to include—may be explained later, but it is like the "big one that got away," for the explanation is never very satisfactory.

There are other types of continuity treatment which may be conducted on this same plan. Some of them involve a little trouble, but generally the result will be worth it. Take, for example, a frequent subject for cine snapshots, that of Baby being fed. With this as the final shot, a humorous continuity treatment might lead up to it as follows:

1. A long shot of a garden, with persons at work picking spinach (it need not be spinach—any green stuff will do).

Title. *In the United States, millions of bushels of spinach are packed annually for consumption by children.*

2. Medium shot of a truck being loaded with cases from a warehouse platform.

[Continued on page 186]

Hobart Photo Features

A familiar family scene may be basis of a continuity

Above, "stills" from Jungle Jim *and, below, frame enlargements from* The Black Rider, *now in production.*

16mm. scenes by Adventure Pictures

HEROES RIDE AGAIN

JOHN MALUDA

ADVENTURE PICTURES, in Passaic, N. J., is a group of young fellows, none yet twenty, centering around Louis McMahon, ACL, who produced and directed *Jungle Jim*, our latest completed movie.

Since he was a youngster, Lou has been going to the movies to see Westerns and serials. He has studied them thoroughly and, with this background, has gathered his friends together to produce his own photoplays.

Lou says that he first got the idea when he saw the results of a home movie that a friend's father made of the young boys in their cowboy outfits. He immediately started saving his pennies to get his first camera but, after having saved enough, had the misfortune of being "stuck" with a beautiful second hand "bargain," not purchased at a photographic shop.

The shutter of the thing didn't work! Most of the film Lou exposed was light struck, with only a good frame now and then. Temporarily disillusioned, it was not until a few months later that he bought his Model B-1 Keystone, which we still use.

In the spring of 1936, Lou, with his brother, Reg, and Dick Kuhn, planned his first Adventure Picture, *The Texan*. That summer, they began production. But, who was going to buy the film? Lou broke his bank to get the camera, and Reg, who was just twelve at the time, couldn't stand the expense; so, for the honor of playing the hero, Dick had the honor of financing the film.

It is now almost a rule with Adventure Pictures that whoever can supply the funds for a picture can play the hero.

The plot of *The Texan* is very simple. It deals with cattle "rustlers" and an outlaw who reforms. The hero, of course, eliminates the outlaws single handed. Most of the atmosphere is produced by Lou's excellent intercutting of stock shots, showing cowboys branding and rounding up cattle, with closely matched scenes that we acted. For the climax, Lou has intercut a stock shot, showing a character being trampled by a stampeding herd, with scenes of our villain, so that the final effect is that our badman is trampled to death. It's all in the editing!

One of the first sequences called for horses, although we knew as little about riding as we did about movie making. We rented the noble steeds (although "nags" might be more appropriate) from a local riding academy, at what was to us the outrageous price of one dollar an hour. Reg, our twelve year old cameraman, was the youngest member of the group. As the large horses came stamping and snorting out of the stable, he turned green about the gills and started to leave, saying politely, "I'm quitting."

We persuaded him to stay and went to our location, where we rehearsed a scene in which Dick, the hero, was to mount his horse and chase Lou, the villain. All went well, but, during the "take," Dick accidentally kicked the horse in the rump while mounting. Away galloped the horse, with The Texan bouncing high and hard behind the saddle, stirrups flying madly in the wind. Lou was around the bend in the narrow trail and did not know what had happened until he heard a few wild "whoa's." He turned to see Dick coming directly at him.

Thoughts of paying a horse doctor's bill flashed through his mind, but, just before the crash, the runaway horse slowed down and stopped. After our teeth stopped chattering, we yelled for our cameraman.

"I'm up here. I'm not going to take any scenes down there until you guys learn how to ride!"

We looked up. Reggie had scampered up a tree, and there he was safely perched out on a limb. Nothing

[Continued on page 184]

An improvised camera truck used in filming The Black Rider

Photographs by John Maluda

FILMS SERVE HEALTH

New York State makes use of movies in its program

LEON A. KREGER

BEFORE the New York State Health Department began its program of producing movies for health education, we first examined all of the films that we could discover, which concerned health. We analyzed their good and bad points; we tried to determine what factors were most important in making these pictures attractive. We decided that, if an educational film of health was to have "box office appeal," it must have good photography, it must cover the subject adequately, it must present a central, unified theme and it must have dramatic interest.

After our research, we produced *Serum to Windham*, a thrilling, true story of how serum was delivered in time to save a patient, and *On Guard*, a historical film of the conquest of diphtheria. These movies, made on 35mm. black and white film, have been screened in practically every city, village and hamlet in New York.

Our problem was to produce movies to discuss health that would be so interesting that managers of movie theatres would be willing to present them on the same program with recognized box office favorites. It might seem that our methods of planning and production would have little in common with those of 16mm. movie makers.

Yet, as a matter of fact, the problems that we met are almost identical with those that confront the average serious movie maker, whatever may be the size of the film.

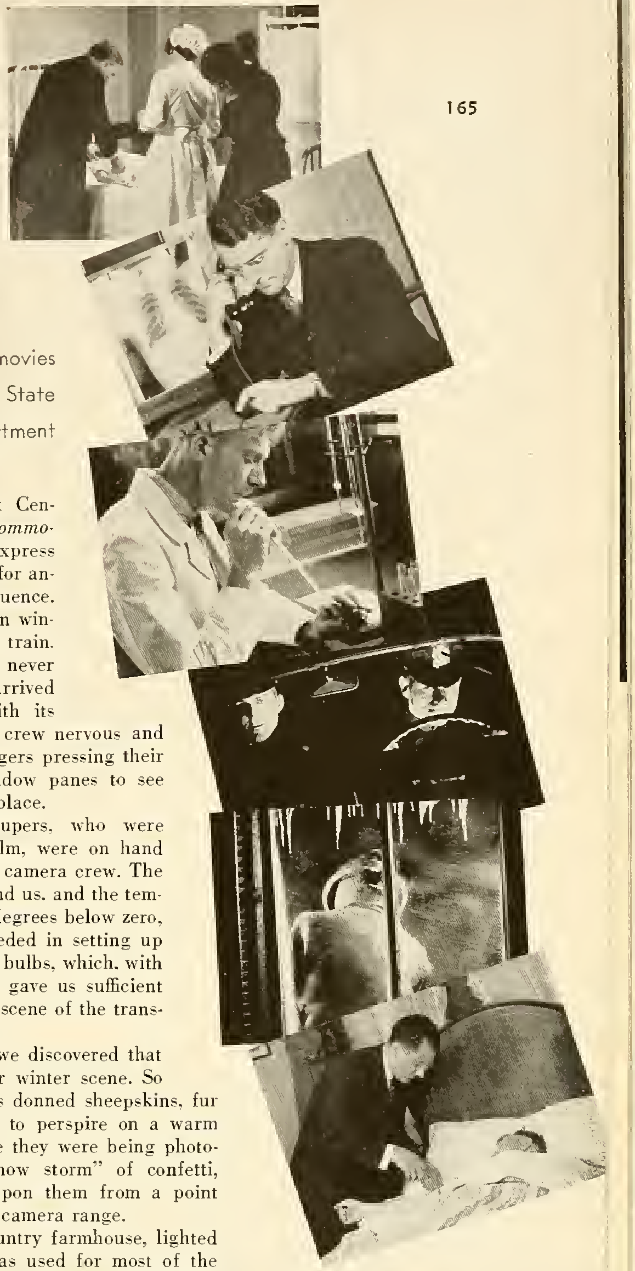
We built no sets, paid no salaries to actors and could not afford such luxuries as "process backgrounds." Less important actors were drafted as we needed them, and the sets were actual locations and rooms that fitted our needs. But that did not prevent us from making movies that have been seen by millions of theatre goers.

In another respect, our production methods were the same as those that are available to any 16mm. movie maker. Although our films are talkies, they were made as silent movies, and narration and music were added later. We prepared the scenario and the narration concurrently and we timed carefully the length of the scenes to match the commentary. Of course, the exact synchronism of narration, music and film was obtained in the final editing.

Serum to Windham is a true story about a country doctor who found that his snowbound patient was the victitm of a rare type of pneumonia. Through the cooperation of police, highway workers and the railroad, the doctor obtained a special serum in time to save the patient's life.

For this film, we needed a shot of two policemen in a radio patrol car, which was presumably being driven on the city streets at night. This scene actually was made in the New York City police garage. A flood bulb unit was placed on the floor of the car, and its reflector was turned upward so that the light would shine on the officers' faces, as if it were the illumination from the dashboard light. The scene was filmed through the windshield, and we moved the car's body in a way that would approximate the normal swaying of an automobile being driven through city streets.

In editing, the scenes of the car's interior were alternated with shots of a police car crossing Times Square, and the final effect was completely realistic.



Shots in two movies of New York State Health Department

The New York Central stopped its *Commodore Vanderbilt* express at Hudson, N. Y., for another night sequence, which was taken in winter. This through train, which ordinarily never stops at Hudson, arrived at the station with its bell clanging, its crew nervous and its amazed passengers pressing their noses against window panes to see what was taking place.

Two State troupers, who were "acting" in the film, were on hand with a half frozen camera crew. The wind howled around us, and the temperature was ten degrees below zero, but we had succeeded in setting up several No. 4 flood bulbs, which, with the aid of a flare, gave us sufficient illumination for a scene of the transfer of the serum.

Later, in May, we discovered that we needed another winter scene. So two State troupers donned sheepskins, fur caps and mittens, to perspire on a warm spring night while they were being photographed in a "snow storm" of confetti, which was cast upon them from a point above, outside the camera range.

A capacious country farmhouse, lighted by flood bulbs, was used for most of the interior scenes of this picture, while the other indoor shots were made in offices and laboratories in New York City and in Albany.

In making *On Guard*, it was necessary to find a place that would look like a room in a German hospital of 1890. We discovered a room in an Albany hospital which contained an old fashioned iron bed and a wall telephone of the 1890 era. The actors wore costumes of the period, to complete the illusion.

The action was supposed to take place at Christmas, and, to convey the idea of the holiday season, we took one scene to emphasize the atmosphere of that season especially. It was made at night, from inside a room, with the camera looking out through a window. On either side of the window, candles were placed, and the pane was almost filled with a huge Christmas wreath. Apparently snow had piled up at the bottom of the outside window sill, while flakes of snow were still falling outside. The "snow" on the window sill was cotton and the "snow flakes" were confetti which was illuminated from one side.

Similar ingenuity was exercised in making other scenes for both *Serum to Windham* and *On Guard*, but this depended upon the dramatic requirements of the stories.

BETTER PROJECTION

Precautions that will give assurance of good show

LAWRENCE O. GRANTLEY

HOW satisfying is the performance of a smooth, well oiled machine of precision! When the machine is a modern, well cared for projector, and the results are clear, sparkling pictures, the performance is a thing that any movie maker can greatly admire.

Let us consider ways and means by which the smoothest results may be obtained from the machinery of projection. We shall find that this involves something more than squirting a few drops of oil into the mechanism.

Nor need we think that careful preparations for projection are necessary only for a screening which involves the services of furniture movers and caterers. They are as needful for a casual show, given when a few friends come in, as for a more formal presentation of movies.

In either case, the result desired is that there shall be no interruption in the presentation and that no defect in projection technique shall mar the beauty of the scenes.

The movie produces an illusion of actuality that is nearly perfect, but, if the image on the screen is suddenly blurred, if the projector is stopped and if the room lights are switched on to reveal to the blinking audience a snarl of film on the floor, the illusion of actuality will be destroyed, and the appreciation of your film will be lessened.

It is easy to guard against this. "Haste makes waste" when one threads the projector, for, nine times out of ten, it is carelessness in performing this operation that produces the untoward result that has been described. Your fingers are likely to tremble when you thread the first film that comes back from the processing station. But wait! You don't want the film to ride off the sprockets and to acquire a new set of perforations, nor yet to fall in coils to the floor and collect dust and scratches.

So, be sure that the feed reel is squarely in place on its spindle. Take care that the film perforations are firmly engaged in the sprocket teeth before you close the idler rollers or plates. See that the film is correctly seated in the gate. Be sure that the end of the film is securely attached to the hub of the takeup reel. Turn the takeup reel a couple of times to make certain that the film winds on it properly. Your leader should be long enough to allow this to be done. Finally, inspect and test the result of all these operations by turning the threading knob of the projector to actuate the mechanism of the projector.

Once the film has been correctly threaded, you may depend upon it that the projector will run off the whole reel satisfactorily—*unless* there is some defect in the film itself. If the movie contains splices that have been made carelessly, with unmatched perforations or loose edges, it is likely to run askew in the projector, with unfortunate results. The same thing may happen if there is a tear in the film, caused by careless handling. The remedy is plain. Learn how to splice your film accurately and securely; it is an excellent assurance of uninterrupted projection.

Now that we have taken steps to see that the mechanical progress of the film through the projector will occur smoothly, let us consider next what we may do to provide the clearest and most satisfactory picture on the screen.

Naturally, the path which the light must follow in the projector, beginning with the lamp, continuing through the condenser lenses and aperture, and ending with the projection lens, forms a system which should be unobstructed. The condenser lenses and the mirror behind the lamp may not need cleaning frequently. But the aperture often acquires what are disrespectfully known as "whiskers," that is, a fringe of dust around its edge which, magnified on the screen, produces a hirsute effect.

By all means, remove this dust with a soft lintless cloth. If any dried fragments of emulsion have stuck in the gate channel, scrape them off with a hardwood toothpick. Don't use metal to scrape the polished surface of the gate.

Of course, the projection lens should be clean. There is no reason why its front glass surface ever should be touched, yet one sometimes sees fingerprints there. Use lens cleaning tissue to keep this area clean and bright.

Now we should consider what might be called the technique of exhibiting pictures. And here we encounter the element of showmanship, a factor in perfecting your projection that is just as important as any of the mechanical adjustments that have gone before.

How can we best apply showmanship? *By forgetting our own point of view and by adopting that of the audience.* Remember that you have seen the films before; in fact, you were present when they were made. But the only interpretation of the subject that your audience can get comes from a single presentation of the film. Thus, it is up to you to make this presenta-

[Continued on page 190]

Russell C. Holslag, ACL

• You can use a card to fade in the beginning of a movie and to fade out the end.

The composition and lighting give this simple shot beauty

Hobart Photo Features

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr., ACL

Unit Films a Harbor

The Unit Film Company of Los Angeles, Calif., recently completed *The Harbor,* a 1200 foot, black and white, 16mm. film intended for the lower grade school levels. It shows the function of a harbor in relation to regional commerce.

The film begins with a simple and effective title, *On the hills, in the valleys, on the plains, men are gathering the products which will one day come to the harbor,* and then presents these products as they are being prepared for transportation.

At the harbor, the confluence of overseas shipping is surveyed, and some striking sequences of products from far lands are included. Finally, the film takes its audience on board some of the outgoing vessels.

The picture is distinguished by its technical quality and is also remarkable for its clear treatment of a subject so manifold in scope and for its precise continuity. Its makers were Frances Christeson, ACL, and Harry V. Merrick, ACL, whose work in the past has figured several times among the Ten Best Awards of Movie Makers.

School Cafeteria in Movies

Food, and how to get it, is a fearsome question for youngsters on their first day at school. H. F. Hamilton, of the Glenwood Junior High School, ACL, in Findlay, Ohio, presents the solution of the problem—which was discussed at a Parent Teachers Association conference—in a 100 foot film in 16mm. black and white. The film, now under production, will teach the youngsters how to find their way from the classroom to the school cafeteria and, once there, how to deal with that complexity of chromium, steam and impatient waitresses, a combination which makes more than a few of us, long out of school, decide upon broccoli when we really want hashed brown potatoes.

Finnish Life in Brooklyn

With Finland in the news these days, a movie recently completed by George E. Westerlund, ACL, for the Cooperative Trading Association, Inc., of Brooklyn, N. Y., takes on an added interest. The picture, *Out Our Way,* depicts, on 600 feet of 16mm. film, life in a Finnish Cooperative Apartment House, including sequences of typical Finnish people of the second generation living in Brooklyn. It also shows the necessary steps in the process of making Finnish Rye Crisp, or hardtack. Included in the large cast are Hilja and Carl Lang, Saimi and John Milton, Otto Arlund, Millie Lahti and George Westerlund, jr. "It is our hope," reports Mr. Westerlund, "that, in view of the great interest shown toward the Finnish people and their country, this amateur picture undertaking will prove of value both to our own race and to our many American friends."

Dry Cleaning

In San Diego, Calif., Ruth Henry, ACL, has made a film of a laundry called—of all things—a Pantorium. In 300 feet of 8mm. black and white film, she has surveyed the entire process of dry cleaning, from the receipt of the soiled clothes, through the numerous mechanical processes, to the packing and final delivery. Unsatisfied with her results, Miss Henry plans a more extended treatment in the near future. The film is being used as part of a limited advertising campaign by the Pantorium company.

Public Health

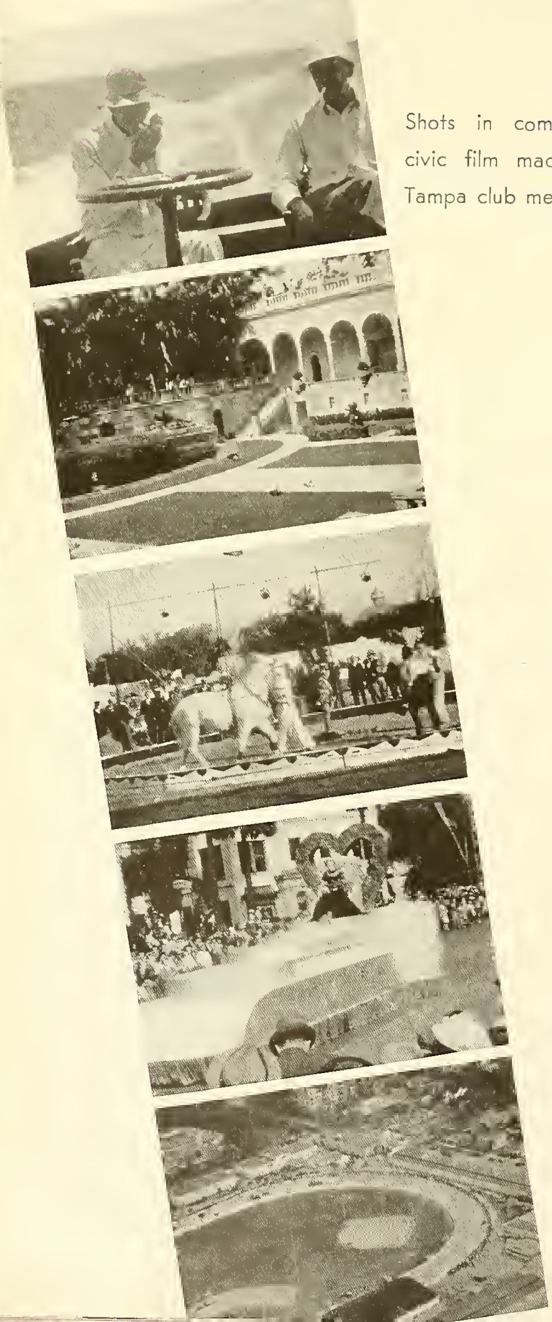
The indefatigable Dr. James E. Bliss, ACL, of Western Reserve University, Cleveland, Ohio, stepped aside to let his wife, Ann Bliss, take charge of the photography and editing of *Guardians of Health,* produced for the University Public Health Nursing District of Western Reserve University, in cooperation with the Cleveland Community Fund.

The film, running 400 feet of [Continued on page 191]

TELLING TAMPA'S TALE

How Tampa Amateur Movie Makers did their civic duty

16mm. scenes by Tampa Amateur Movie Makers



Shots in composite civic film made by Tampa club members

H. S. WURTELE, ACL

LEGEND tells us that, many years ago, when Tampa, Florida, was but a tiny fishing village, her citizens lived in constant fear of one José Gaspar, pirate chief, who, with his band of cutthroats, frequently raided the town. Today, these raids are reenacted, as Tampa's civic leaders don pirate garb and stage the annual Gasparilla Carnival, central feature of the city's winter resort activities.

As such, the carnival became, also, the outstanding sequence of our club film of Tampa, when, last year, the Tampa Amateur Movie Makers undertook to picture its community for publicity purposes. Escorted gaily, though incongruously, by Coast Guard vessels and a fleet of pleasure craft, "Ye Mystic Crewe of Gasparilla" now sail up the river in a large and lumbering schooner and "capture" the City of Tampa.

Once ashore, they parade the downtown streets, stage a pageant at the Fair Grounds, where, at last, King Gasparilla accepts the keys of the city from Tampa's mayor. Genuinely gay and colorful, the carnival brings thousands of guests to Tampa each winter—and we filmed it all.

But this was sometime later. Less than a year before, the Tampa Amateur Movie Makers had been organized. We elected officers and printed their names on attractive letterheads, of which we ordered far too large a supply. We looked at each other's films—first the edited ones, but all too soon the unedited—and murmured "H'mm, very nice!" without conviction.

We invited such outside speakers as we could think of, listened to them courteously, then went out to make, all over again, the mistakes against which they had cautioned. The club was dying on its feet from self satisfied inactivity. I knew. I was first president.

What our group needed, like so many another, was *something to do*—and the more of it the better. In desperation, I called a directors' meeting and stated the problem. For a few dark moments, each of us hemmed and hawed, but nothing happened.

Suddenly, however, one of my fellow officers began to see the woods in spite of the trees, a simple and reasonable feat which none of us had tried until then. "Why not," he drawled, "film the interesting things around our own city?"

Why not, indeed! Our little gathering came to life with a bang; specific suggestions for subject matter treatment flowed fast and furiously, until, little by little, we all began to realize that, to do Tampa and ourselves justice, we were going to need a whale of a lot of film. Film costs money, and this commodity our modest and but recently established club did not have.

But the momentum of our enthusiasm carried us through. Since, reasoned another officer, such a picture as we proposed should be of value in increasing our tourist trade from the North, why could we not look for assistance from the Convention and Tourist Bureau of Tampa's Chamber of Commerce? This seemed sensible, and we went ahead on that basis.

About a half hour of screen time seemed the right length, but, as our club was pretty evenly divided between 8 and 16mm. users, we must plan on two productions to keep peace in the family. Eight hundred feet of 16mm., four hundred feet of 8mm., and one hundred dollars to cover the total film cost was the estimate with which we approached the Convention and Tourist Bureau. After a reasonable study of our plan, this worthy and up to date body voted the exact appropriation we had requested—and we were set to go.

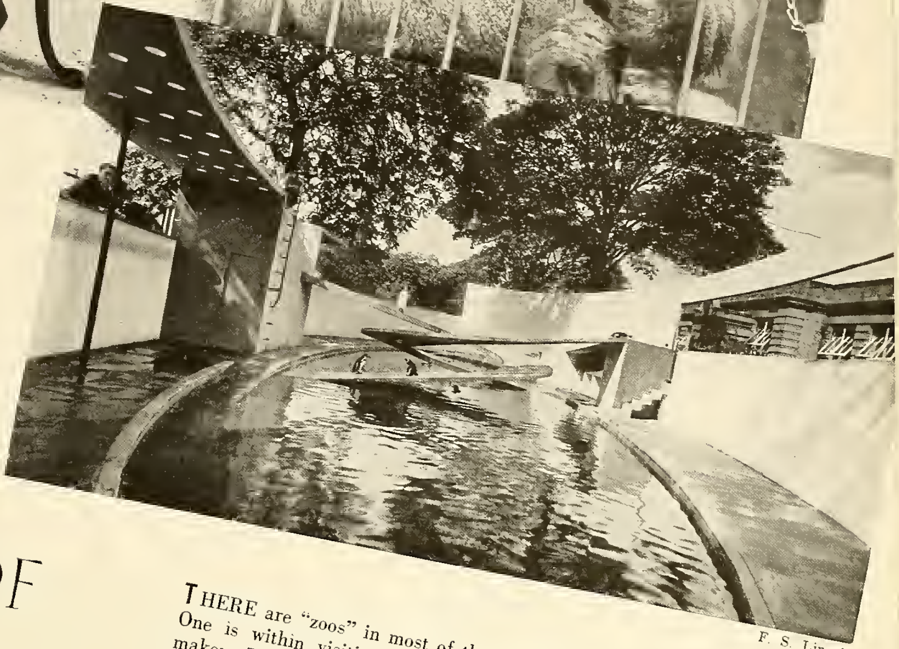
Our first step was to appoint a scenario committee, comprised of a chairman, two 16mm. members and two 8mm. members. From their deliberations came our first filming plan, which presented a typical family arriving in Tampa for the winter, going to the Tourist Information Bureau and getting from it complete data on living accommodations, pictured with shots of hotels, apartment houses, private dwellings and tourist and trailer camps. At the same time, the bureau was to advise with our visitors on schools and churches, illustrated, of course, by suitable scenes of these institutions. Since Tampa has a wealth of all these places, the scenario committee stipulated sensibly that the 16mm. and 8mm. versions should show different examples of them whenever possible.

With our mythical family well settled as to residence, religion and the three R's, we planned then to show them visiting various points of interest and entertainment in and around Tampa, which would cover, in turn, our popular sports of tennis, golf, sailing, fishing, dog racing and bathing at both beach and pool.

[Continued on page 182]

Black Star

Fred G. Korth from Black Star



F. S. Lincoln

THE CALL OF THE "ZOO"

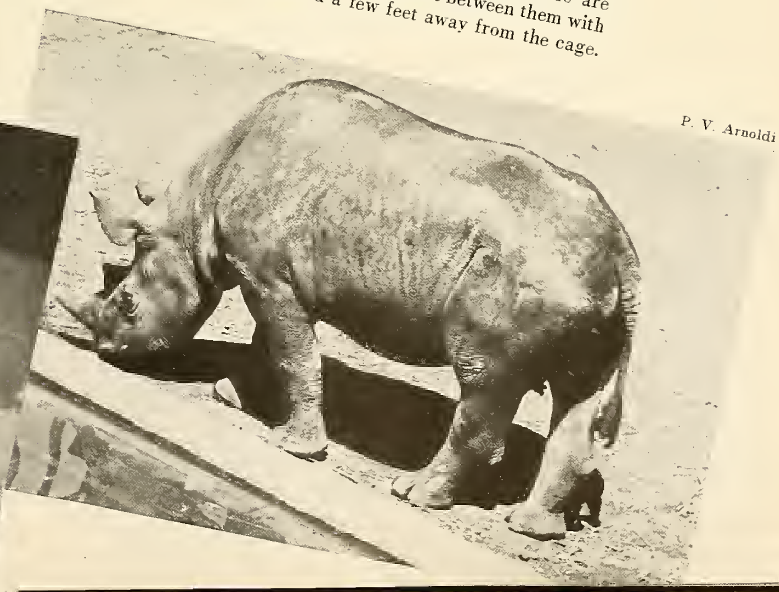
THERE are "zoos" in most of the large cities of the world. One is within visiting distance of the majority of movie makers. That's not the only reason that "zoos" are perennially popular cine subjects. Where else can you catch a subject of such sure fire interest? Today, there are few filming restrictions in "zoos."

"Don't poke your camera through bars or wire fences; don't climb barriers," warns Dr. Raymond L. Ditmars, Curator of Mammals and Reptiles of the New York Zoological Park. You can get good movie shots without violating the rules!

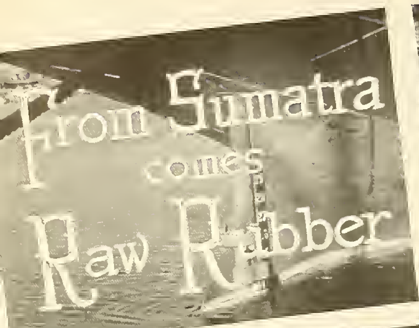
Use a telephoto lens to bring the animals close and to help in minimizing the effect of cage bars. Sometimes, bars are widely enough spread so that you can shoot between them with a telephoto, even if you stand a few feet away from the cage.

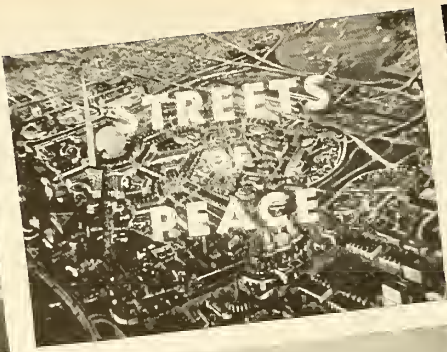
Ewald Gnilka from Three Lions

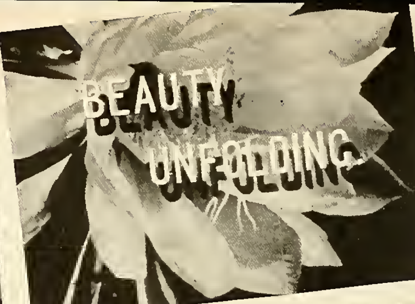
P. V. Arnoldi

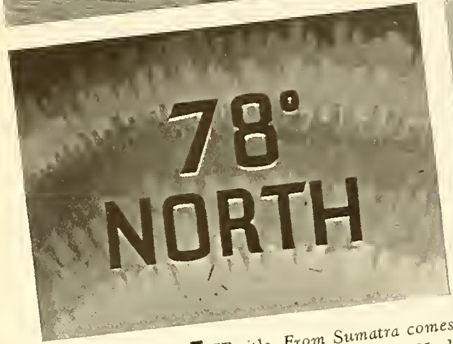


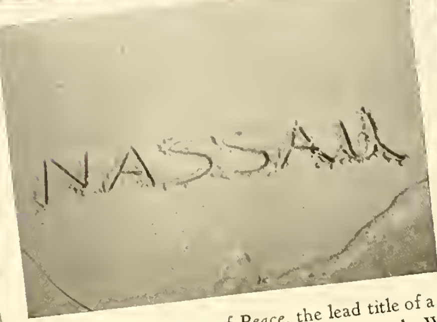
HOW THEY MADE TITLES

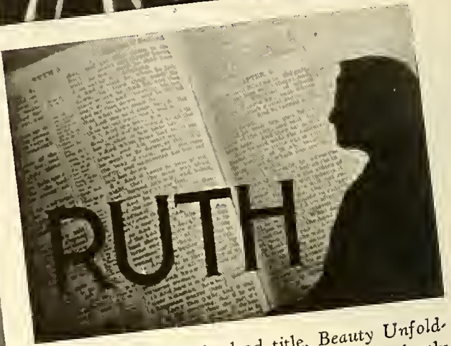

From Sumatra
comes
Raw Rubber


STREETS
OF
PEACE


BEAUTY
UNFOLDING







THE title, *From Sumatra comes Raw Rubber*, which appears in *The Harbor*, a black and white film by Frances Christeson, ACL, and Harry V. Merrick, ACL, was made by double exposure. The footage containing the scene was rewound in the camera, then the title was filmed.

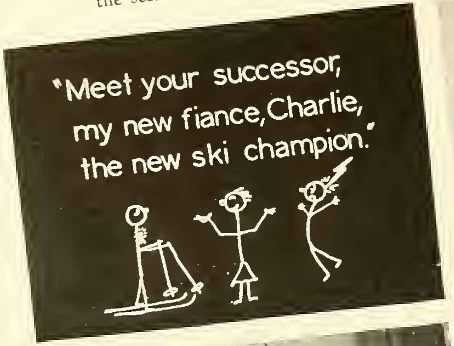
78° North, the lead title of a color film by Robert W. Nutter, ACL, was lettered by hand on a specially prepared colored background. The characters stand out strongly because they are partially outlined in white.

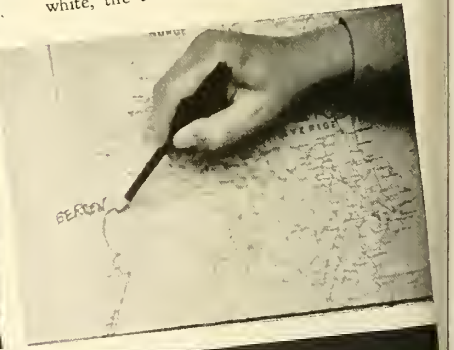
Streets of Peace, the lead title of a Kodachrome film of the New York World's Fair, by Lewis B. Sebring, jr., ACL, also was made by double exposure. The background is a colored drawing of an aerial view of the Fair.

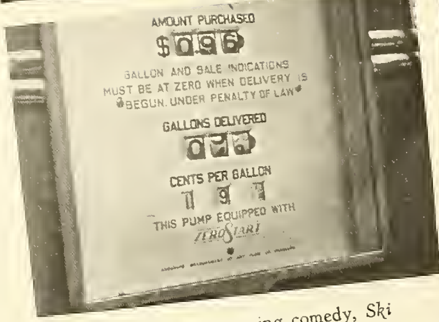
George E. Tomlinson, ACL, employed reverse motion to make the color title, *Nassau*. On the screen, it appears as if a wave recedes and leaves the lettering on the sand, but, in reality, the wave flowed over the lettering and obliterated it, while the scene was filmed with reverse motion.

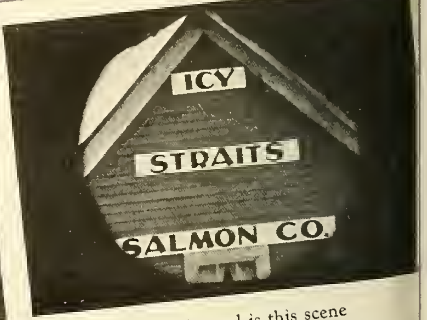
To make the lead title, *Beauty Unfolding*, Kenneth B. Forbes, ACL, evidently used white block letters which were placed on a glass which, in turn, was placed over the background. Side lighting produced the attractive shadow effect. This film is a monochrome study of the growth of plants, made by time condensation.

Because the tone of its background was light, C. Manley DeBevoise, ACL, lettered the title, *Ruth*, in black. Although both title and background were black and white, the two were filmed in color.


"Meet your successor,
my new fiance, Charlie,
the new ski champion."




AMOUNT PURCHASED
$0.96
GALLON AND SALE INDICATIONS MUST BE AT ZERO WHEN DELIVERY IS BEGUN. UNDER PENALTY OF LAW
GALLONS DELIVERED
CENTS PER GALLON
THIS PUMP EQUIPPED WITH
ZEROSTART


ICY
STRAITS
SALMON CO.

THE subtitles of an amusing comedy, *Ski Legs*, made on black and white film, by Charles Coles, ACL, and Robert Coles, ACL, are enlivened by appropriate line drawings. This style is followed consistently in all subtitles in the picture.

A closeup of the dial of a gasoline pump took the place of a title in *Nantucket Holiday*, a color film of a vacation trip to New England, by E. M. Barnard, ACL.

A substitute for a title card is this scene on a map, which appears in the color film, *Scandinavia*, by Dr. Joseph Turner, ACL. A hand, holding a pencil, appears in the scene and draws a route.

In *My Alaska Cruise*, a color travel film by Theo M. Green, ACL, a scene of a firm name on a building served the purpose of a subtitle. This shot was followed by a sequence of salmon canning.

INTERPRETING BIBLE STORIES

Report of a successful film that accomplished this end

C. MANLEY DeBEVOISE, ACL

"HOW long did it take?"

"Was filming it a burden?"

"What was your greatest difficulty?"

These are the questions most commonly asked of me after *Ruth* has been screened. They are not the questions that might ordinarily be asked of an amateur movie maker, but *Ruth*, because of its subject, is an unusual sort of movie. It is a motion picture interpretation of *The Book of Ruth*, produced, in color, jointly by the Christian Endeavor Society of the Community Church of Little Neck, N. Y., and myself.

It did not take us long to film *Ruth*. From the time that the story was selected, to the time of final editing, four months elapsed. Most of that period was devoted to planning, research and costuming, for the greater part of the movie making was done in the last two weeks of June, when our cast of youthful high school and college students had finished their examinations.

It was not a burden to produce *Ruth*. We enjoyed our experiences so much that we are now deep in preparations for a second film.

In retrospect, it seems that our greatest difficulty was in finding a donkey. Our homes are in Queens, one of New York City's vast boroughs, and there donkeys are scarcer than gold pieces. Yet, after searching far and wide, we finally did locate the right sort of donkey. But we could not transport the animal, and twice it was necessary for the entire cast to travel some twenty miles to the donkey's home grounds.

But that didn't bother us. We had determined to make a good picture and to reproduce each scene of the story as faithfully and accurately as possible, and we had expected that this would require effort.

When the Christian Endeavor Society had decided to produce a movie, the first task was the selection of a story. Some members favored a contemporary tale, but, after considerable discussion, we came to the conclusion that, since we were a church group, a Biblical story would meet with a more sympathetic reception than anything else.

Then we selected *The Book of Ruth*, and the older people in the group set about the job of preparing the scenario. When it was ready, the membership of the society was divided into committees, charged with responsibilities of research, costumes, properties, locations, etc. Since I alone had previous experience with movie making, the general supervision of filming was left in my hands.

We early determined to take precautions to avoid delays that might be encountered because some member of the cast lost interest in the undertaking and failed to keep appointments. We wanted each actor to realize that his continued interest was vital to the success of the movie.

Therefore, we prepared a contract form which each actor and one of his parents was required to sign. The contract provided that the actor would be on hand, whenever needed, and that he would aid the production in any way that he might.

One actress, who violated her promise early in the production, was dropped promptly from the cast, and we had no further difficulty.

After our scenario was completed, we made a shooting script, in which all scenes that were to occur at one place were grouped together. We found that we had a hundred and ten scenes which were to be filmed at thirteen different locations. It was a great deal more efficient to make, at one time, all the scenes that occurred at one place, regardless of the final order of the shots in the finished picture.

After our research committee commenced reporting its findings, our difficulties increased. We discovered that we should require millstones of the type used in Palestine, something that would represent the wall and gate of Bethlehem, a cave in which Elimelech would be buried, an Oriental cradle, clay vessels, a number of sheep and a desert.

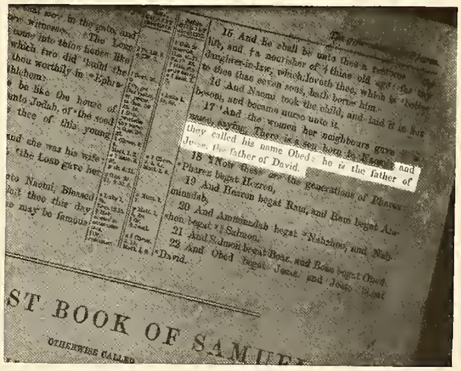
The problem of the desert was happily solved. We found an area on Long Island where the top soil had been removed for use at the New York World's Fair, and the barren expanse that remained made a very acceptable desert.

Then we made the fortunate discovery that, near the Littleton Memorial Library, on Long Island, there had been built a house exactly like those in ancient Palestine. It was surrounded by a wall, and within the enclosure were many properties that we needed for the film.

Further out, on Long Island, we found the flock of sheep for our movie. They were no ordinary sheep either, for they were being bred scientifically. The owner of the animals was happy to help us, but, when our Orientally costumed shepherds appeared, the flock began to scatter. The owner of the sheep came to our aid, for he threw a blanket over his shoulders and posed as a shepherd. He remained in the middle distance of the scene so that anachronisms in his costume could not be detected. But, by staying there, he was able to

[Continued on page 190]

• *At bottom, Virginia Lawrence reading narration and Charles P. DeBevoise handling projector and turntable for a presentation of* Ruth. *Above, a title in* Ruth.

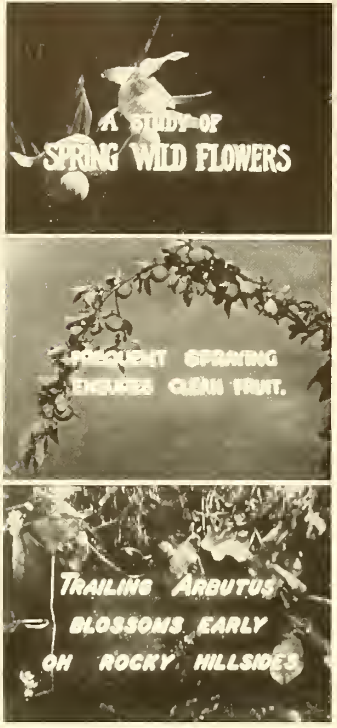


they called his name Obed: he is the father of Jesse, the father of David.

ST BOOK OF SAMUEL

OTHERWISE CALLED

16mm. frames by F. R. Crawley, ACL



Lead and subtitles made by method of rear illumination

KODACHROME SUBTITLES

How to employ color and how to obtain legibility

F. R. CRAWLEY, ACL

THE theatrical movie offers a variety of examples of styles for lead titles and credit captions, but, in these days of the talking motion picture, it provides few precedents for subtitle usage.

Movie makers, using both 8mm. and 16mm. film, have developed their own styles of subtitles, and it can be said, on the whole, that they have created a wider range of types of subtitles than ever was used by the theatrical movie in its silent heyday.

This is particularly true in the case of subtitles for color films. There are few theatrical precedents that might be followed, and the movie maker has set his own standards.

Of the various methods currently used to produce subtitles for color films, the best, in my opinion, calls for lettering the caption in white characters on a dark background and for filming it in Kodachrome. The use of positive film, which produces white letters on a black background, is an obvious economy, but black and white titles constitute a discordant note in a color film. The use of tinted positive stock only partially overcomes this objection.

Some movie makers agree that it is best to use color film for titling a color reel, but prefer titles with colored letters as well as with colored backgrounds. While I have seen some excellent work of this type, I also have seen some discordant color combinations. Hence, as a basic method, I think that white lettering on a colored background is best.

The variety of possible backgrounds gives sufficient scope for artistic invention. Backgrounds may be plain colored cards, colored designs on paper or fabric or natural color scenes that are moving or static. As a general rule, however, the same background should be employed for all subtitles in one picture.

For the background of one set of titles, I have used a scene of graceful poplars bending in the wind and, in another case, rough homespun cloth supplied the background.

There are several methods of obtaining Kodachrome titles in which white letters are superimposed on a black background, but the most flexible that I have found is the following.

The title is lettered in black ink on a white card. (The wording may be printed on the card or lettered on it by hand.) The title card is then photographed with a still camera, loaded with an emulsion, such as process film, that will give results with a high degree of contrast. For this purpose, I use an old five by seven portrait camera that was purchased second hand at a cost of but a few dollars.

The negative is developed in a high contrast developer that is recommended by the manufacturer of the film. If the exposure and development time has been correct, the negative is ready for use as soon as it is dry. Occasionally, however, I find that the negative is not quite dense enough for our purpose, and, in that case, I carefully outline the characters with photographer's opaque material, which is applied with a brush. The ideal result is a negative with absolutely clear white letters on an opaque ground. I have found, however, that negatives that fall short of this ideal will produce satisfactory results.

If you are not equipped with a still camera, you may have the negatives made by any professional photographer.

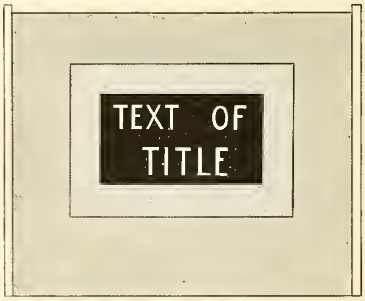
The next step is to film the background scene with a cine camera, loaded with Kodachrome. Then the film is wound backward in the camera until the starting point of the background scene is reached, and you are ready to expose the footage again, this time on the title. If your camera is not equipped with a device for winding film backward, you may follow this procedure.

Take the camera into a room from which all light has been excluded and remove the cover. At the top edge of the film, at a point as near the camera gate as possible, cut a small nick with a pair of scissors. Then replace the cover.

Before and after you film the scene that is to serve as a background, note the reading of the footage meter. Then return to the dark room, open the camera and unthread the film. Rewind the film by hand until you reach the point where you encounter the nick placed in its edge. Then thread the camera again and replace the cover. You now are ready to expose the film on the title. Since you know the footage of the background scene, you will know when you have reached its end as you are making the second exposure.

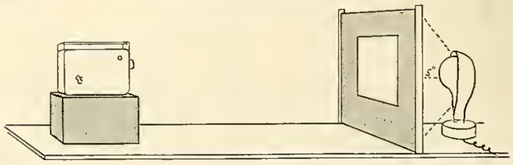
This process is less difficult than it sounds, and I can assure you that the results will justify any trouble that it may cause you. If you are making a number of titles with one background, you can simplify the procedure by loading the camera with a fifty foot roll of Kodachrome, should you be working on 16mm. Expose the whole roll on the background scene, and then you will have no trouble at all when you rewind the film in a dark room. You will simply rewind the roll to its beginning and start over again. A full sized roll of either 8mm. or 16mm. film may be handled simi- [Continued on page 179]

Fig. 1



Arrangement of titler and of title card for rear placement of light source

Fig. 2



THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

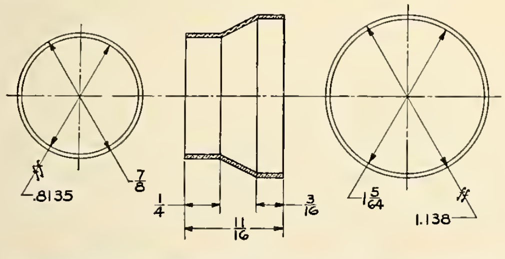
Filter adapter Those of us who use still as well as movie cameras would find it very convenient if our filters were mounted so that they might be employed with either type of camera. Yet few of the filter mounts built for still cameras may be fitted on movie lenses.

So that I could use the same filters on both still and movie cameras, I designed a simple, little adapter ring, which is illustrated below. The device that I constructed was built to enable me to apply to a Ciné-Kodak Model 60 a 29mm. filter that was intended for my still camera. The dimensions given in the drawing on this page fitted my needs, but these can be changed easily to suit your own purpose.

The shade, which is turned on a lathe, may be made of aluminum or brass. The end which is to be placed over the movie camera lens should fit snugly on it. If you want this end to have a spring tension, so that it will grip the lens, you can make it slightly smaller than would be required otherwise and then cut a slit in it, using a fine saw. The other end, which takes the filters intended for still camera use, should provide a snug fit when the filter cell is slipped in place within it.

Paint the inside of the holder with a flat black paint or finish it with a process that will blacken the metal. The inside should contain no shiny spots which might reflect light into the lens and cause flare in the pictures. This device serves as a sunshade as well as a filter adapter.—*Harrison F. Tummel.*

- *Plans for building combination filter adapter and sunshade and, below, (1) adapter and cameras with which filters are to be used; (2) adapter and filter being placed on cine camera; (3) adapter on cine camera.*



COMBINATION SUN-SHADE AND FILTER ADAPTER

Not serious If you hear a thump from the mechanism of your camera when it is running, you need not be alarmed. This occurrence is not a sign that the camera is about to explode, nor will the scene that is being filmed exhibit the effect of camera movement. The noise is caused by the sudden release of a coil of the camera spring that had become stuck in the course of unwinding.

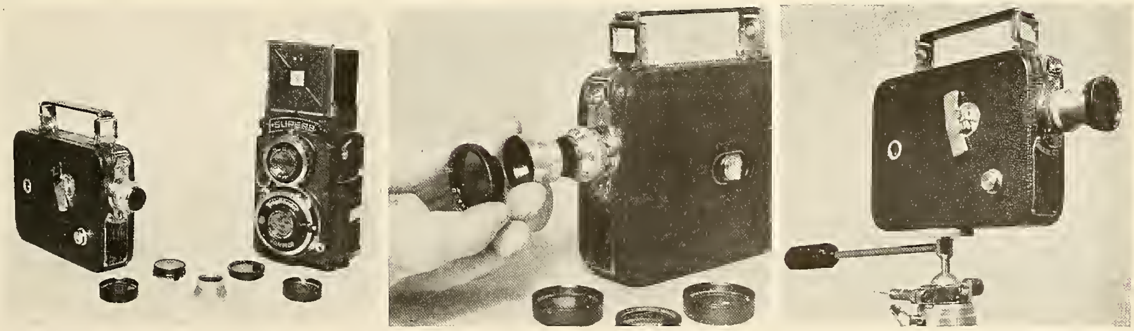
Magnet power Movable title letters that have been recently developed are magnetized strongly enough so that they will cling to a metal sheet even though a piece of paper is placed between them and the sheet. Therefore, it is possible to use a colored or patterned paper background behind the title letters. These letters will not fall off the title when it is held upright.

Neutral If you want to make use of the end of a roll of ultra fast film, by shooting scenes with it out of doors in bright sunlight, you may find that the exposure required is less than that provided by the smallest diaphragm opening of your lens. A neutral density filter, which cuts down the amount of light admitted to the lens, but which does not change the color balance of the scene, is generally recommended as the solution of this difficulty. A device that can very satisfactorily take the place of the neutral density filter is a polarizing screen. All polarizers diminish the amount of light admitted to the lens and, therefore, have a factor that is usually sufficient to bring the correct exposure within the range of the lens.

Ink for titles If you have difficulty in producing neat black title letters because the ink that you are using puckers the paper slightly where it touches the surface, try a homemade ink, composed of a mixture of spirits of turpentine and lampblack. This fluid flows smoothly, and it will not cause the paper to wrinkle. This ink has the additional advantage of producing a dead black letter that will be transposed to pure white if the title is made on positive film.

Subdued backgrounds I make my titles on tracing cloth and letter the wording with black India ink. After the title has been lettered, I apply a small amount of oil to the back of the tracing cloth, which makes it almost transparent. Then I place the cloth over the photographic background selected [Continued on page 197]

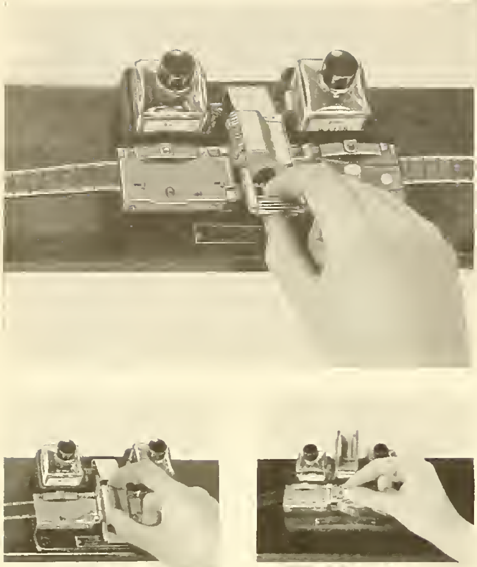
Harrison F. Tummel



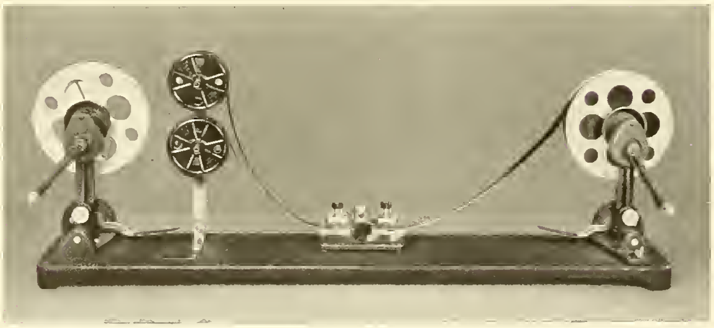
How to Enjoy

MOVIES, served up in unrelated sequences on short reels, satisfy a few people for a little while. But movies, edited and arranged to provide continuity, and sustain interest—there you have the real thing, movies that grow in fascination and that you are proud to present as your own.

And a very few Ciné-Kodak accessories are needed to enable you to extract from your personal



KODASCOPE UNIVERSAL SPLICER A good, precise, swift-acting splicer is a joy to use. With the Universal Splicer the operations of cutting, scraping, cementing, and welding are reduced to a minimum. It may be used for work with either 8 mm. or 16 mm. film. The Universal Splicer may be fitted to all horizontal rewind outfits. Its price is $12.50, including containers for water and Kodascope Film Cement.



KODASCOPE MASTER REWIND As every experienced movie maker knows, a good rewind is a very sound investment. The Kodascope Master Rewind, shown here, is built to deliver excellent results under hard usage. The base is long enough to accommodate a complete array of editing accessories. As shown, a Universal Splicer and an Editing Bracket are in place. The Master Rewind accommodates all size reels of 16 mm. film, including the 1,600-ft. reels. Brakes on each spindle afford easy, instant control. The Master Rewind, alone, is priced at $30.

Other Kodascope Rewinds (the "Rapid" at $22.50, with a Universal Splicer, and the "Junior" at $7) handle both 8 and 16 mm. film.

KODAK 16 MM. ENLARGER Frequently you find that one of your movie scenes is of unusual interest. "Wish I had a snapshot like that," you say. The Kodak 16 mm. Enlarger permits all 16 mm. film users to have exactly that. The Enlarger gives you 8 enlarged negatives, 2⅜" by 3¼", on a single roll of Six-16 Kodak Film. From such negatives, prints or enlargements may be made as desired. Price, $15.

EASTMAN KODAK COM

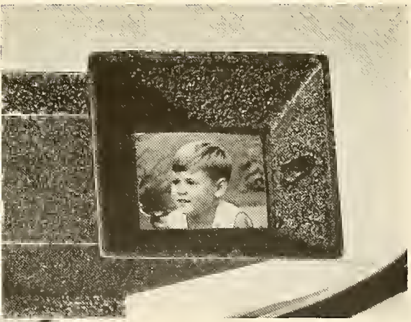
our Movies

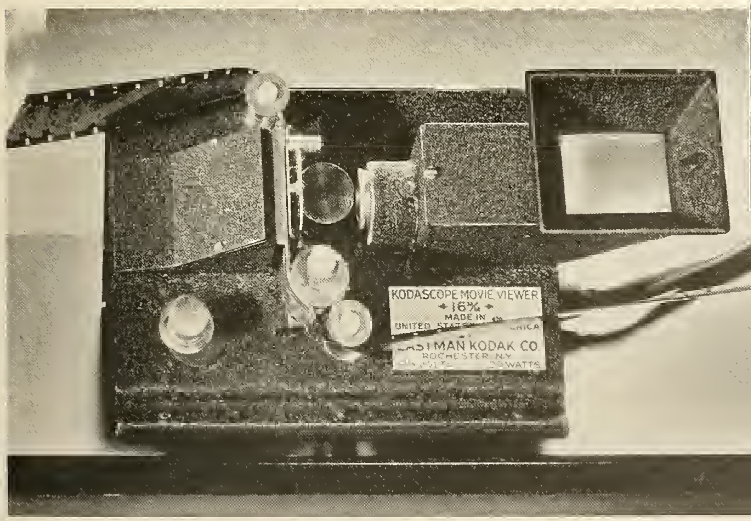
ovies their full value—value and
uality that you and everyone who
ees your movies can appreciate
nd enjoy, time after time.

A splicer and a rewind are the
rst essentials. After that, your in-
enuity will expand, and you will
nd other useful accessories. A few
f these aids to better movie mak-
g are shown and described here.
nspect them at first hand at the
hop of your Ciné-Kodak dealer.

CINÉ-KODAK TITLER Appropriate, well spotted titles add immeasurably to the enjoyment of home movies. With the Ciné-Kodak Titler, titles are made with complete ease and assurance of success. Your titles, typed, printed, or drawn (a supply of cards comes with the Titler), are merely slipped into the easel and shot, according to specific lighting directions. The Titler serves both 8 mm. and 16 mm. Ciné-Kodaks. Price, $6.50. For Magazine Ciné-Kodak, a simple adapter (Tripod and Titler Base) is needed. Price $1.50.

KODASCOPE MOVIE VIEWER This is the accessory that shows you your movies in action, so that your cuts and splices can be made with complete accuracy. When the small but brilliant image shows you the right place for the insertion of a title or a change of sequence, a touch on a spring punch built into the Viewer notches the film so that you'll know exactly where the work should be done. Kodascope Movie Viewers may be had for either 8 mm. or 16 mm. film. Both are the same price, $20. Close-up, below, shows magnified image as seen in viewing hood.





ANY, ROCHESTER, N. Y.

How to Enjoy Your Movies

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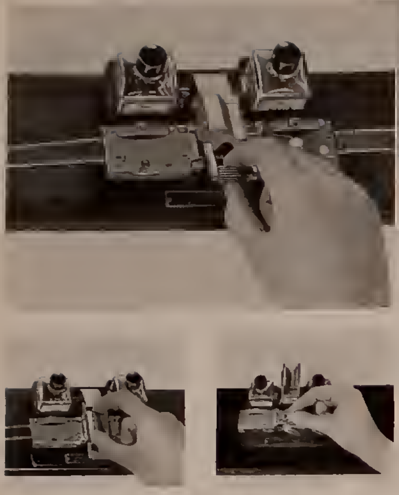
And a very few Ciné-Kodak accessories are needed to enable you to extract from your personal movies their full value—value and quality that you and everyone who sees your movies can appreciate and enjoy, time after time.

A splicer and a rewind are the first essentials. After that, your ingenuity will expand, and you will find other useful accessories. A few of these aids to better movie making are shown and described here. Inspect them at first hand at the shop of your Ciné-Kodak dealer.



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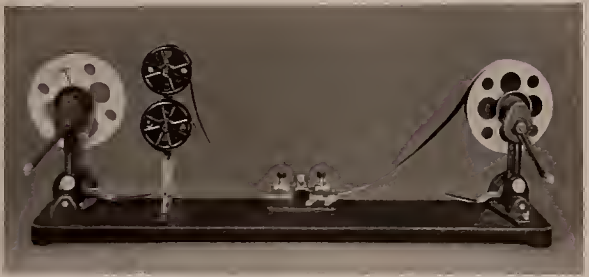
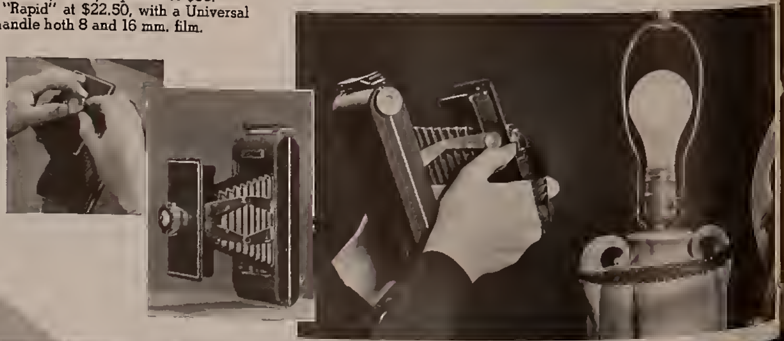


KODASCOPE MASTER REWIND As every experienced movie maker knows, a good rewind is a very sound investment. The Kodascope Master Rewind, shown here, is built to deliver excellent results under hard usage. The base is long enough to accommodate a complete array of editing accessories. As shown, a Universal Splicer and an Editing Bracket are in place. The Master Rewind accommodates all size reels of 16 mm. film, including the 1,600-ft. reels. Brakes on each spindle afford easy, instant control. The Master Rewind, alone, is priced at $30.

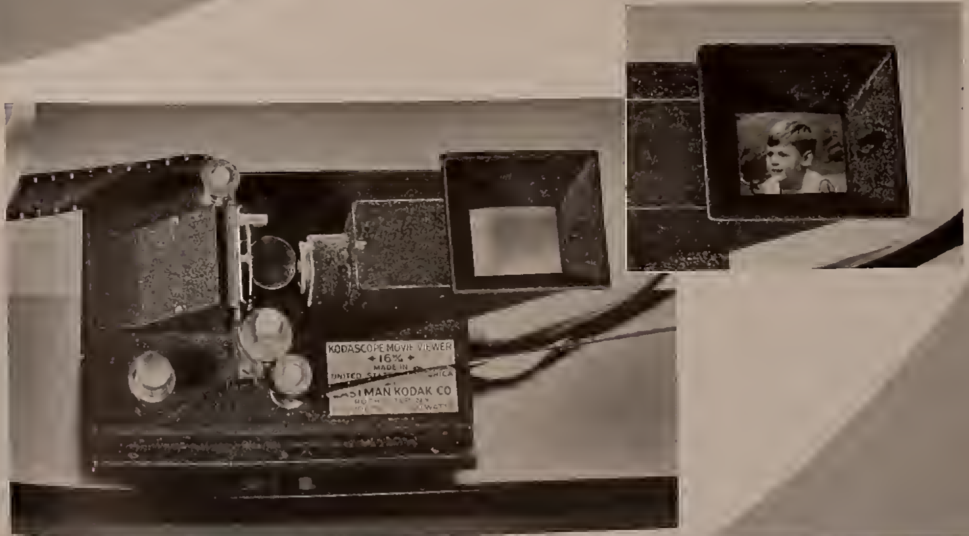
Other Kodascope Rewinds (the "Rapid" at $22.50, with a Universal Splicer, and the "Junior" at $7) handle both 8 and 16 mm. film.

KODAK 16 MM. ENLARGER Frequently you find that one of your movie scenes is of unusual interest. "Wish I had a snapshot like that," you say. The Kodak 16 mm. Enlarger permits all 16 mm. film users to have exactly that. The Enlarger gives you 8 enlarged negatives, $2\frac{3}{8}$" by $3\frac{1}{4}$", on a single roll of Six-16 Kodak Film. From such negatives, prints or enlargements may be made as desired. Price, $15.



CINÉ-KODAK TITLER Appropriate, well spotted titles add immeasurably to the enjoyment of home movies. With the Ciné-Kodak Titler, titles are made with complete ease and assurance of success. Your titles, typed, printed, or drawn (a supply of cards comes with the Titler), are merely slipped into the easel and shot, according to specific lighting directions. The Titler serves both 8 mm. and 16 mm. Ciné-Kodaks. Price, $6.50. For Magazine Ciné-Kodak, a simple adapter (Tripod and Titler Base) is needed. Price $1.50.

KODASCOPE MOVIE VIEWER This is the accessory that shows you your movies in action, so that your cuts and splices can be made with complete accuracy. When the small but brilliant image shows you the right place for the insertion of a title or a change of sequence, a touch on a spring punch built into the Viewer notches the film so that you'll know exactly where the work should be done. Kodascope Movie Viewers may be had for either 8 mm. or 16 mm. film. Both are the same price, $20. Close-up, below, shows magnified image as seen in viewing hood.



EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

GIVE ME MY TITLES STRAIGHT!

How an amateur films them with homemade equipment

J. O. M. VAN TASSEL, ACL

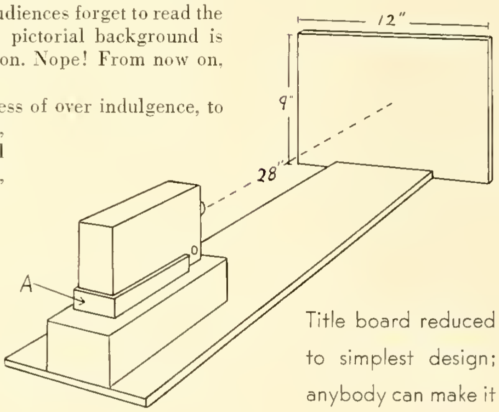
TITLES! Trick titles! Humorous titles! Fancy titles! Clever titles! How I itched to get going on titles when I bought my first movie camera ten years ago!

In my mind's ear, I could hear the plaudits of the throng, the "Ahs!" and "Ohs!" of friends and rivals alike, as their faces broke into broad smiles of wonder and appreciation under the spell of my unusual titles.

I even conceived and executed a marvelous animated title, *We Shoot Our First Hundred Feet*, in which, behind the white lettering, dozens and dozens of human pedal extremities passed to and fro. Believe me, I thought that title was a "wow," and my poor, patient family still remembers their crushed toes, caused by the trampling their feet received, as, crowded together like steers in a pen, they milled around the limited area of my camera field.

But, now, the years have matured my ideas. No longer do I avidly read the articles and instructions on how to make titles with flour, electric fans, a tube of toothpaste, grandma's bustle and a dash of bitters.

No longer do I strive to make my audiences forget to read the title wording while they ask if the pictorial background is Loch Lomond or Crazy Horse Canyon. Nope! From now on, give me my titles straight.



Title board reduced to simplest design; anybody can make it

And so, having come, by the process of over indulgence, to that point where unusual titles cloy, I have built myself a plain, practical titler for use with my 16mm. camera, which has a one inch *f*/1.9 lens. I am now ready to give this unpatented invention to the world. First, however, let me say that, while I have never worked with 8mm. or 35mm. film, I see no reason why the ideas set forth here should not apply to all.

My experience has indicated that the best title card size for a homemade titler is nine by twelve inches, and I designed my titler for a card of this dimension. This size permits plenty of room for lettering and is easy to handle. Besides, every stationery store carries ten cent sheets of white, black and colored cardboard which can be cut into five or six cards, nine by twelve inches in size, and the operator is thus afforded an easy means of getting good backgrounds for positive, reversal or color films. A card of this size calls for a camera distance of approximately thirty inches. I use twenty eight inches to be on the safe side, for this allows an ample margin of background area outside the camera field.

Having determined the size of our card and the distance at which it must be placed from the lens, we are now confronted by two problems. The first is that of focusing, which must be accurate because of the short distance. Most one inch focusing lenses can be set at two, three or four feet, but our question is, "Where shall we set it for twenty eight inches?"

A little experimental work will help, for, after all, twenty eight inches is a little more than two feet. But, in my own case, I have found that, with an Eastman one inch *f*/1.9 lens, the best focus is obtained by lining up the back of the letter "F" in the word "FEET," which appears on the focusing ring, with the focusing mark on the top edge of the lens barrel. No doubt, this company or any other manufacturer will give the proper setting for other cameras upon inquiry.

Our second problem is to get our card placed so that, in filming it, the title will be horizontally and vertically centered when it flashes on the screen, and this is where my simple titling device comes in. This titler, illustrated on this page, cost me just eighty cents to make, and it worked like a charm in spite of the fact that I'm no carpenter, so there is no reason why anybody should not duplicate it with a minimum of trouble.

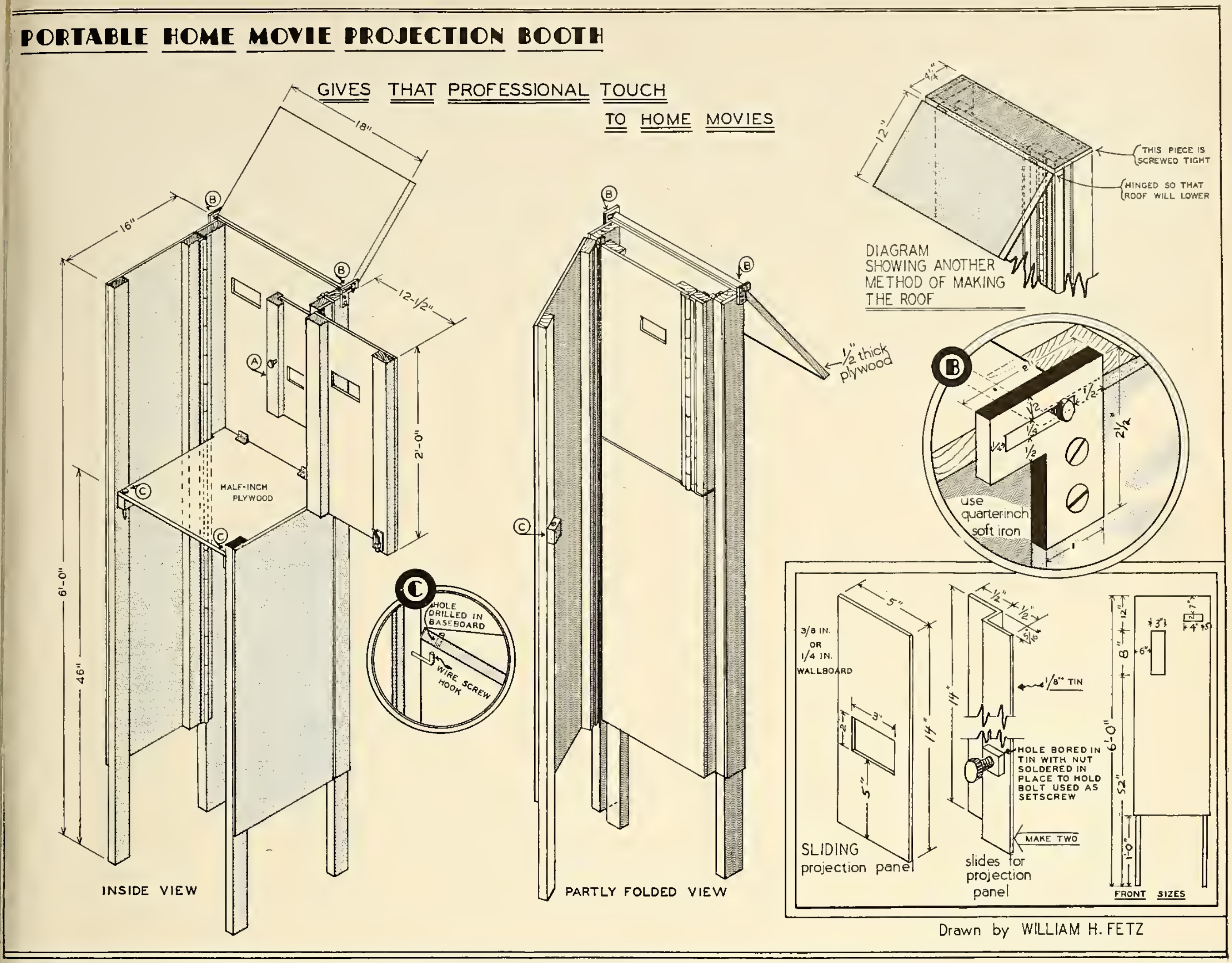
Place your camera on the dining room table, or on some other flat surface, and measure as accurately as you possibly can the perpendicular distance between the table and the center of your camera's lens. Let us assume that this is two and three eighths inches. We know that our title card is nine inches high and that, when the long side is placed on the table, the center of the card is therefore four and a half inches above the surface. We want our lens to be exactly opposite the middle of the card, so, if the center of our lens is only two and three eighths inches above the surface, we must raise the camera two and one eighth inches (or the difference between four and a half and two and three eighths) in order to bring the lens opposite the card's center. This is an elementary problem in mathematics, no matter what camera you use.

We next betake ourselves to a local woodworking mill and procure the following:

1. A block of good machined pine, six inches wide, by ten inches long, by two and one eighth inches thick, this last measurement being the important one, since it should be absolutely accurate.
2. A piece of good machined pine, six inches or more wide, about thirty eight inches long and one inch thick.
3. A two foot strip of small molding, about three eighths of an inch by one half inch.
4. One ten by twelve inch board of one quarter inch plywood, to serve as a title easel.

Place the camera on block No. 1 so that the front of the camera (not the lens barrel, but the camera, itself) is one inch from one end of the block. The sides of the camera should be equidistant from the sides of the block. Cut the molding to proper lengths and build a snugly fitting fence around the back and two sides of the camera, as shown at "A" in the diagram, so that, when it is placed in position on the block, the camera will always be held in place by the molding without any side play. If the camera has the release button on the side, it may be necessary to shorten one of the side strips as shown in the illustration. This will allow you to reach the release button. Next, nail or screw the block of wood to the thirty eight inch piece so that the front, or lens side, of the block is twenty seven inches from one end of the larger board. This twenty seven inches, plus the one inch from camera to block edge, gives the required twenty eight inch distance from camera to title.

[Continued on page 192]


PORTABLE HOME MOVIE PROJECTION BOOTH
GIVES THAT PROFESSIONAL TOUCH TO HOME MOVIES
18"
16"
12-1/2"
2'-0"
6'-0"
46"
HALF-INCH PLYWOOD
A
B
C
INSIDE VIEW
PARTLY FOLDED VIEW
1/2" thick plywood
HOLE DRILLED IN BASEBOARD
WIRE SCREW HOOK
4 1/4"
12"
THIS PIECE IS SCREWED TIGHT
HINGED SO THAT ROOF WILL LOWER
DIAGRAM SHOWING ANOTHER METHOD OF MAKING THE ROOF
use quarterinch soft iron
2 1/2"
3/8 IN. OR 1/4 IN. WALLBOARD
5"
3"
2"
14"
1/8" TIN
HOLE BORED IN TIN WITH NUT SOLDERED IN PLACE TO HOLD BOLT USED AS SETSCREW
MAKE TWO
SLIDING projection panel
slides for projection panel
6'-0"
52"
1'-0"
8"
6"
FRONT SIZES
Drawn by WILLIAM H. FETZ

A PORTABLE PROJECTION BOOTH

How to construct this aid to better movie showings

WILLIAM FETZ, ACL

IF YOU have a basement or attic theatre, you will want a projection booth. You may build a partition at one end of the room, but that will permanently decrease its size.

The best solution, in my opinion, is to build a portable home movie projection booth, which can be set up quickly when you want it and which can be stored in a corner, in a closet, or even under a couch, when it is not in use. A portable projection booth can be used for movie entertainments in the living room, and it is particularly convenient if you periodically give movie shows in club or lodge halls.

If you have a portable projection booth, you need not search for a table to support the projector; the projector will not cast shadows on ceilings or walls, and its sound and the details of its operation will be less evident.

Here are the plans that I followed in building a portable movie projection booth. The plan and the following directions apply to the booth, as it is viewed from the rear.

The walls of the entire booth are made of quarter inch wallboard and wood, neither of which is expensive. The long, continuous hinges which permit the sides of the booth to be folded are called piano hinges, and they can be purchased at any hardware store. They are five feet long. One hinge, twenty four inches in length, is required for the little projection door at the right of the booth.

If the roof is built by following the alternative plan, suggested in the upper right hand corner of the diagram, you can use an eighteen inch piano hinge or two smaller hinges.

One inch by two inch boards are used for the legs and braces, except for the left front leg. This leg must be one inch by three inches in size, to allow the left panel to fold over the others. (Remember that, when you order a one by two inch or a one by three inch board, to be *finished*, it will become one quarter of an inch smaller in both thickness and breadth.) One half inch thick [Continued on page 186]

Members and guests of Wichita Amateur Movie Club, in Kansas, at first annual dinner

Members of Utah Amateur Movie Club, Salt Lake City, at a club party

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Fourth for Philly More than three hundred members and guests of the Philadelphia Cinema Club attended that group's Fourth Annual Banquet, held recently in the Rose Room of McCallister's restaurant, in the Quaker City. Featured on an elaborate program were addresses by E. P. Coffey, chief of the Technical Laboratory of the Federal Bureau of Investigation, in Washington, D. C., and by Harry Goldberg, director of theatre advertising and publicity for Warner Brothers, in New York City. His topic was *Audiences—Not Producers—Make Pictures*, while Mr. Coffey spoke on *Scientific Crime Detection Photographically Applied*. On the club's screen, the guests saw *Tally Ho*, by A. L. O. Rasch, and *Bermuda*, by Neil L. MacMorris, first and second award winners in the club's late annual contest. Both films were accompanied by music and sound effects on a dual turntable. At an earlier, regular meeting, Francis M. Hirst, ACL, and Mrs. Hirst, presented their four reel, 8mm. color study, *In the Heart of the Rockies*.

Fair films in N. Y. Members' films of the New York World's Fair, in 1939, were featured at a late meeting of the Metropolitan Motion Picture Club, in New York City. Among the reels screened were *World's Fair Nights*, by Dr. Aaron Church, ACL; *Visiting the World's Fair*, by Ralph R. Eno, ACL; *Why Go To The Fair?* by Leo J. Heffernan, ACL; *Meadows into Millions*, by Dr. Nelson Lockwood, ACL; *Moods and Modes of the New York World's Fair*, by Russell Pansie, ACL. On the same program, Kenneth F. Space, ACL, of the Harmon Foundation, addressed the club on editing, using in illustration the one reel instructional subject, *Film Editing*.

At an earlier gathering, members of the club saw the award winning films in their annual contest. These were *Flaming Canyons*, by Charles Coles, ACL, and Robert M. Coles, ACL; *Ancient City*, by Mr. Pansie; *Playing With Fire*, by Murray Tucker, ACL. The board of judges was composed of Mary Beattie Brady, ACL, director of the Harmon Foundation; Lewis B. Sebring, jr., ACL, producer of *Streets of Peace*, Honorable Mention award winner in 1939; Arthur L. Gale, ACL, editor of Movie Makers.

Schenectady studies Members of the Cine Group of the Schenectady Photographic Society, ACL, have had opportunities recently to study the problems of good filming from both negative and positive points of view. J. G. T. Gilmour, director of experimental telecasting for the General Electric Company, led the discussion on *How to Make Good Movies*, which featured the instructional reel, *How To Use Your Camera*, produced by Kenneth F. Space, ACL, for the Harmon Foundation. Also on the positive side of the ledger was a screening of *Little Sherlock*, from the League's Club Library. *How Not to Make Good Movies*, a film prepared by Harley Bixler, ACL, especially for club presentation, featured the mistakes of new movie makers, as interpreted by Ben Kowobus and Marvin Morack.

Another screen program, presented by William Gluesing, ACL, included *Skiing The Cloud Trail*, his own production; *Ski Legs*, by Charles Coles, ACL, and Robert Coles, ACL, in collaboration with Mr. Gluesing; and *Mount Zao*, from the League's Club Library. A series of six biweekly evening classes in movie making is being sponsored by the Cine Group in cooperation with the local Y.M.C.A.

Blizzard in Binghamton Snowdrifts over four feet in depth greeted members of the Cinema Club of the Triple Cities, in Binghamton, N. Y., when they turned out to hear Kenneth F. Space, ACL, guest speaker from New York City, a former Binghamtonian. The meeting date was St. Valentine's Day, when the entire Eastern seaboard was swept by a blizzard. Mr. Space spoke on simple interior lighting, illustrating his points with lighting setups arranged with a minimum of equipment and for movie making with a fixed focus *f*/3.5 lens. New officers for the current club year have been announced by this northern New York group as follows: Edwin H. Moody, president; Dr. John D. Bowen, ACL, vicepresident; Guy K. Crandall, treasurer; Albert Schmidt, ACL, secretary.

New in Wenatchee Seventy five prospective members and guests attended the organization meeting of the Wenatchee (Wash.) Cine Club, new unit on the West Coast. First officers are Robert W. Belt, ACL, president; Brown Metcalfe, vicepresident; Elwood Johnson, secretary treasurer. Films from neighboring cine clubs in Seattle, Yakima and Walla Walla were screened at the inaugural meeting. They were followed by *Still Waters* and *Telemark*.

[Continued on page 187]

Kodachrome subtitles

[Continued from page 172]

larly, if you are making enough titles to require the use of the film. You might make titles for two movies at once.

With the background scene in the camera and ready for a second exposure, I next prepare to film the titles. In my titler, I mount a piece of flashed opal glass that is as large as the film negative, or larger. To hold the glass, I have prepared a frame that fits the title easel. (See Fig. 2 on page 172.)

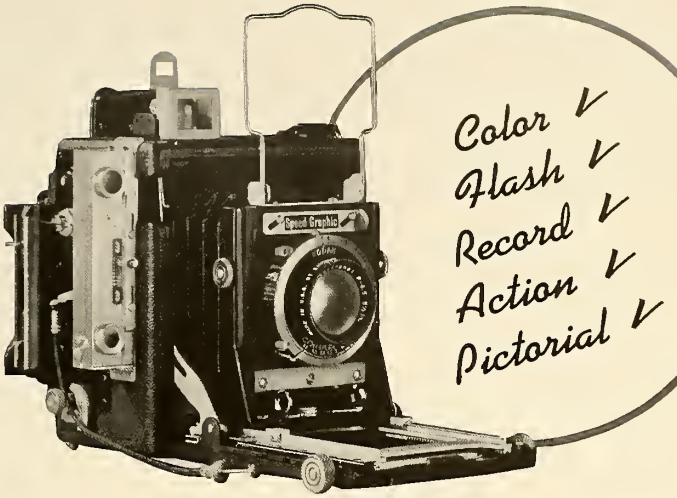
Then the negative, which carries the title lettering, is placed against the opal glass on the side that is toward the camera. I then center the title in the camera field and affix the negative to the proper spot on the glass by means of pieces of photographic Scotch tape.

To provide a means of preventing the negative from curling and of excluding light that might leak around the edge of the negative when it is illuminated from the rear, I prepared a mask from black cardboard. The cardboard is large enough so that it may be tacked to the frame within the title easel, and, in its center, a square hole is cut. The hole in the mask is slightly smaller than the negative, so that, when the mask is tacked in place over the negative, it neatly frames the latter. (See Fig. 1 on page 172. The outer gray area represents the frame placed in the titler; the inner gray area represents the black mask, and the center area represents the negative of the title lettering.)

A No. 1 flood bulb is placed in a reflector at a point five inches behind the title easel, as shown in Fig. 2, so that the title lettering may be filmed by transmitted light. Then, before the camera is started, the room lights are turned off and the flood bulb is turned on.

I operate the camera at a speed of eight frames a second in filming titles in this manner, because this permits the use of a smaller aperture, which allows greater depth of field. With this speed, I have found that an opening of *f*/3.5 produces satisfactory results with Type A Kodachrome and that an opening between *f*/3.5 and *f*/2.8 is required for regular Kodachrome. The exact exposure depends, however, to some extent on the type of lettering used.

This procedure produces white lettering that may be double exposed on any colored background, selected. The letters are whiter and stand out in greater contrast with the background than would be the case if they were filmed by reflected light. This method also permits the use of background scenes that are slightly lighter in tone than those that could be used, were the titles illuminated in the ordinary way. However, the best effect is obtained with backgrounds fairly dark in color.



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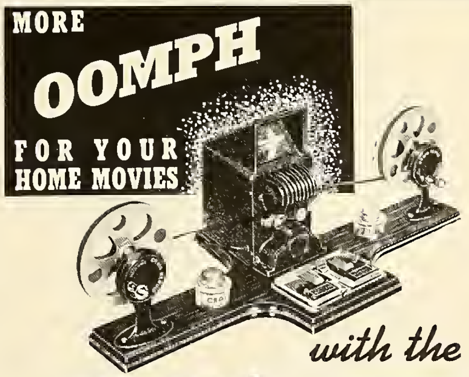

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$4.50 each or $9.00 the pair
Craig Junior Splicer
8 or 16 mm., $2.50
Craig Junior Combination
Complete, $7.25
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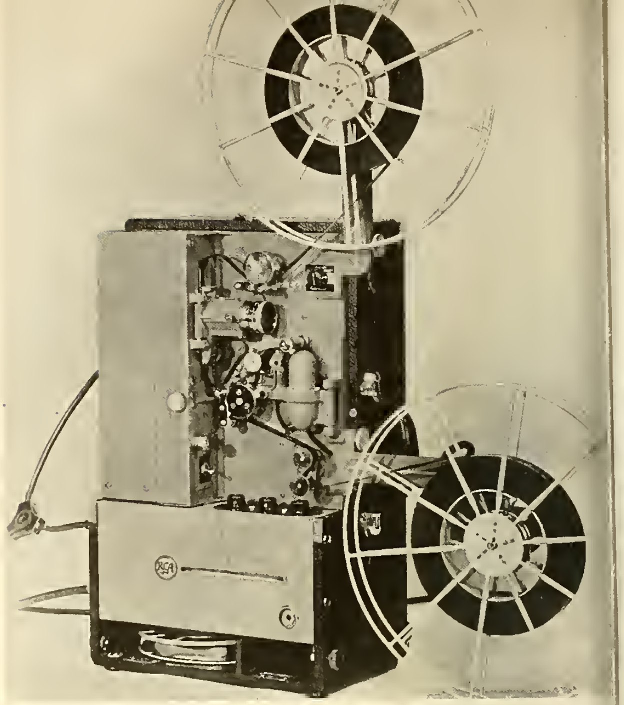
A new 16mm. sound on film projector announced by RCA



NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

RCA 16mm. sound A new industrial and educational type of 16mm. sound film projector has been announced by RCA Manufacturing Company, Camden, N. J. This new machine, the PG-170, is completely portable. Projector and speaker are separately contained in durable black fabrikoid cases, weighing thirty nine and twenty pounds respectively. The new projector is said to embody the same design features which RCA Photophone engineers have brought to theatre and studio projection equipment.

Among features emphasized is the fact that the sound drum is mounted on shielded ball bearings. There is a shockproof stabilizer between sound drum and takeup reel, a rigidly mounted, accessible sound optical system and electro dynamic speaker. "Push pull" amplification produces a ten watt output, sufficient for home, classroom or average auditorium needs. Simplified threading is provided, and the film path is marked on the projector casing. The framing device does not move the aperture image with relation to the screen.

The light source is a 750 watt lamp, which is efficiently cooled by special lamp house ventilation. The lamp is easily accessible, and 1600 foot reel arms are standard equipment.

A special feature is the separate motor for film takeup and rewind. No exterior belts are used, and adjustment of proper rewind tension for reels from 400 to 1600 foot capacity is possible. A governor controlled motor permits sound or silent film projection speeds.

A convenient input jack permits the use of a microphone for adding screen commentary, while connection is provided for record players using either crystal or magnetic pickups. The price of the new projector is $300, and complete information may be had from the manufacturer.

Shot in "Finland Fights" released by Castle Films, Inc.

DeJur Critic A new photoelectric exposure meter, claimed by the manufacturer to have the extended range of sensitivity of one tenth foot candle to 4000 foot candles, is offered by the DeJur-Amsco Corporation, of Shelton, Conn. It is called the DeJur Critic Model 40 and it is designed by Gorham, the famous maker of silverware. The case, handsomely streamlined, is ruggedly constructed of plastic and is molded in one piece. It is sealed for protection against humidity and other adverse conditions. The cell is protected by a louver arrangement which gives a desirable directional effect in taking readings.

The film speed ratings range from .3 to 800, while shutter speeds range from sixty seconds to 1/2000. Readings are provided for both motion picture and still work.

The rotor operates in jeweled bearings in conjunction with a solid cobalt steel magnet, and a convenient zero adjustment for the indicator needle provides for permanent accuracy in the readings. The list price of the instrument is $18.75, and full information may be had from the manufacturer.

Another new item, offered by DeJur, is the Master Foot Switch, a rugged, compact apparatus by which one may control an electrical circuit by the pressure of his foot. It has three separate outlets and will handle a load up to 1200 watts.

"Finland Fights" One of the most striking films to be released to the substandard motion picture field on the subject of contemporary history has been made available by Castle Films, Inc., 30 Rockefeller Plaza, New York, N. Y. Comprising some of the best and most effective shots made by newsreel cameramen and others, on the spot, during the recent struggle, the film shows the sturdy Norse spirit of resistance offered by the Finnish David before he succumbed to the Red Goliath.

Said to have been filmed in weather at forty degrees below zero, the subject illustrates most of the outstanding features of the war, so far, and, as one sees the actual incidents unfolding before him in film, he gains a new and more immediate idea of events which may have seemed remote in newspaper headlines. Entitled *Finland Fights*, this vivid film document shows such outstanding occurrences as the civilian flight from Helsinki, Russian air attacks, Helsinki being bombed, Finns burning their homes to hamper the enemy, ski troops in action, troops scat-

[Continued on page 193]

Gangway!

DEAN H. ASHTON

ALL the brass in the world isn't found in the metal foundries.

Newspaper reporters have a fair share of it, and photographers have the rest. Though the movie maker need not compete with the occasionally encountered shutter clicking miniature maniac, who worms his way under a table at a night club, he needs a little "brass" himself, if he is to take full advantage of his opportunities.

That doesn't mean that civilized cameramen should set out with a firm resolve to defy all conventions, to burst in upon sacred places or to go berserk in contravention of all established authority. If you do this, you may see the inside of a jail, and the lighting there is very, very bad, and the authorities may have confiscated your camera anyway. You will dishonor the whole brotherhood of cinematographers and will make the going twice as difficult for the next fellow.

But a certain amount of self assurance is as necessary to everyday filming as a good lens or a tripod. The movie maker who shrinks from getting up front, or thinks he must ask permission to go into action when a parade comes along, will still be standing on the curb without having exposed a foot of film long after the last band has gone by.

Watch the newsreel men or the boys with the flash bulbs. If the Governor is to speak, they dash up to the platform and puncture the solemnity with their contest for advantage in position until somebody cries "Desist," and the Governor finally is permitted to have his say.

How the newsreel men do get there! They invade an apartment house, knock on a door maybe, inform a tenant that they are headed for the fire escape, and the abject housewife has pointed the way before she realizes that she should have barred them at the door.

But, most of the time, they waste no words. In fact, that is half of the game —sheer bluff. By appearing suddenly in the midst of a gathering, a news cameraman can set up his equipment without a "by your leave" and, with the exercise of the proper technique, he can obtain his picture and depart before anybody gets around to thinking about impertinence.

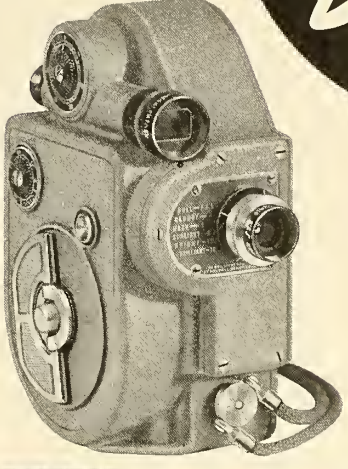
Do not mistake this advice as a carte blanche for sheer effrontery, downright annoyance or an open defiance of the books of good manners. Polite behavior will be rewarded in polite society, and good breeding, coupled with an easy going manner, is an asset in any situation.

But the movie maker should know that he and his kind are expected at public affairs, filming as they go, whether it be

Announcing

THE NEW MODEL 88 Revere *Double 8* CAMERA

Licensed under Eastman Double 8 Spool and Spindle Patents.



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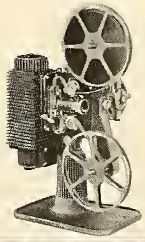

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country fair, circus, parade, patriotic ceremony or what not. Similarly, most people, whether they are strangers or intimate friends have no violent dislike of being photographed, and some will even go as far as to invite themselves to see the completed films.

When you are filming people, it's good manners to ask permission. It is usually forthcoming. Where movie makers need encouragement is in the matter of summoning up the bravado to ask permission. But one should not hesitate, for it is amazing how genial and willing are most of the people of this world.

Don't mind if people are attracted by the sound of your camera and stare at you when you film a New York street scene. They gawk at anything and probably envy you. Don't collect a crowd, however.

And, if people congregate, it is best to leave off filming for a while. Move away a few paces and carry your camera at your side. When they think that the show is over, the people will walk away. The same persons who stared intently at you when the camera was running will not even recognize you when they pass you a few seconds later.

The great objection to tripods is that their use gathers crowds—they symbolize either theatrical movies or the press, and both are lodestones for the street idler. That's the reason why it is tabu to use a tripod in many parks and public places.

With the exercise of a little common sense and a fair degree of self assurance, the cinema photographer will obtain untold advantages. In fact, most people realize that he is far from being the menace that are some candid camera addicts, who take a photo when a political candidate is gluttonously tearing the dark meat from a chicken bone, or just before a sleepy guest has stifled a yawn.

But a movie camera fan will be out on the fringe of the crowd unless he resolves at the outset that "if it only takes a little self assurance—clear the way, for here I come!"

Telling Tampa's tale

[Continued from page 168]

With this general plan in hand, the scenario committee then made a specific scene by scene itemization, which indicated, also, the proposed footage in both film widths. Thus guided, they took the Tourist Bureau's hundred dollars by the hand, led it into a photographic store and walked out with fourteen rolls of 16mm. film, seven rolls of 8mm. Double 8, and sixteen rolls of 8mm. Single 8, all in black and white.

At the next regular meeting of the club, filming assignments and film were given to all members who felt that they had time and effort for our project. As we had hoped, this was the majority of the membership. Everybody concerned started off with enthusiasm, and our nearly dormant club took on new life.

And our elaborate and carefully plotted filming plans also began to "take it on the chin." In fairly short order, we found out a number of important things which had not been contemplated in our original scheme. Chief of them was the fact that our fundamental plan of following our family through all of Tampa's attractions just would not work. Although it had looked simple (to us) on paper, we found, in actual practice, that a device of this kind is really quite wooden, unnatural and a waste of time and money. For one thing, the darned "family" had always to be on hand for any important filming—for weren't they supposed to be seeing the sights shown through our multitude of viewfinders? On just the afternoon when A wanted them at the golf links, B needed them at the beach and C at the dog track—the "'family" was definitely out.

Secondly, having thrown out our mythical family, we decided to treat the film as if it were a travelog, or short subject, presenting only the highlights of interest to possible winter visitors. In this way, we could, with more freedom and elasticity, take advantage of such "lucky breaks" as when a club member went tarpon fishing at Boca Grande and returned with a top notch hundred feet of the sport. Since others in the club traveled widely about Gulf Florida in the course of business, we decided also to include such neighboring points of interest as Silver Springs, the Bok Singing Tower and the Ringling Art Museum, at Sarasota.

Our third discovery was that a number of important aspects or activities of Tampa already had been filmed by this or that member—and, in most cases, under far more advantageous circumstances (and thus with better results) than we could command during the film's production.

We decided, therefore—and with good sense—to call in this available footage, use it, as needed, in our master copy and then return it with thanks to the original owners. All our members cooperated generously in this new phase of the project, and the picture progressed well.

Now, as more and more footage poured in from our busy cameramen, the club's regular monthly meetings were supplemented by special weekly gatherings of the editing committees. Eight and 16mm. members parted company entirely at this point, as each group proceeded with its editing and titling in accord with its own best judgment. In both camps, however, a new discovery soon became apparent. Since the chief source of audiences seemed quite likely to be such luncheon clubs as the Lions, Rotary or Kiwanis, the two reel, one half hour long production would obviously be too long. Sixteens and Eights both took a firmer grip on the editing shears—and headed regretfully toward a one reel opus.

When, at last, the 16mm. film had been roughly edited (without titles) down to 490 feet, it was screened at a joint luncheon meeting of the Tourist Bureau and Board of Public Relations, of the Chamber of Commerce. Its general outline was approved with enthusiasm, but the need for still further shortening was all too obvious. A joint committee of club and bureau members was appointed to govern this final polishing—and the work went on. Cut at last to 450 feet, with titles, the completed version was approved by all concerned and shipped off to New York for printing. As an extra safeguard for our long labors, we ordered the original to be scratchproofed as well.

As the 8mm. film moved toward completion, we found it to be a quite different version of our message than that presented in the other width. And we knew, as well, that the problems of its distribution and screening would of necessity differ from those of 16mm. Thus, it was decided to allow our 8mm. film to run closer to the originally intended length, a full two reels. One copy was ordered as a start, with more to come if needed.

The principal methods of distribution of these films will be as follows:

1. Copies will be supplied to members of the Chamber of Commerce who are taking trips to different parts of the country, to be shown whenever possible at luncheon clubs and other places.

2. Copies will be sent to other Chambers of Commerce, in exchange for films of their own localities to be shown in Tampa.

3. Local and State distribution will be carried on by members of the Tampa Amateur Movie Makers Club.

From our own point of view, it was a swell idea. Club participation was almost one hundred percent, and members' interest in the group was forcibly revived. We shot a lot of film, gained plenty of experience and had a deal of good fun. The city got two good movies (although they could be better!) for the cost of the film.

Why don't you try it out in your club, too?

Filters and factors

[Continued from page 161]

to compensate for it. Therefore, in setting the meter, we should subtract three from the Scheiner figure representing the film speed and then should set the meter by using the new Scheiner figure as a guide. Then, all meter readings will compensate automatically for the presence of the filter.

Some meters have arrangements for special settings for use with filters. If

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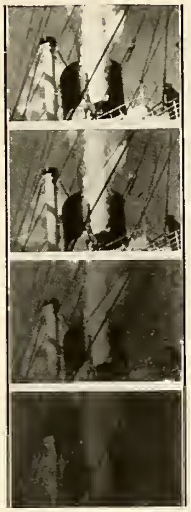

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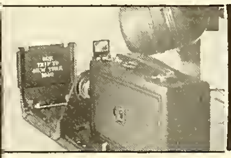

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your meter is of this type, study its instruction book, which will give directions for applying this feature.

If you do not want to change the film speed that is used as a guide in setting the meter, or if the meter does not provide a means of adjusting the reading to compensate automatically for the filter factor, you may make the correction by taking the reading in reference to a different shutter speed from that which you use normally.

For example, the reading for a movie camera is generally based upon a shutter speed of one thirtieth of a second. So, if you are using a filter with a 2x factor, you can compensate for the filter factor automatically by taking the reading as for a shutter speed of one sixtieth of a second, instead of for a shutter speed of one thirtieth. If the filter factor is 4x, use a setting for a shutter speed of 1/120 of a second in taking the meter reading.

Since a 2x yellow filter improves most outdoor black and white scenes, some cameramen make a practice of keeping it in front of the lens as long as they are using monochrome film out of doors. Skies and clouds are all the better for it. Distant shots are improved because the filter helps to eliminate the effect of haze.

On the other hand, the 2x yellow filter will not harm any portion of a black and white scene made out of doors. If the exposure for the scene is estimated correctly, this filter will not impair the rendition of the tones of the face of a person filmed in closeup, in spite of the fact that one is often warned that it may. As a matter of fact, if exposure is estimated correctly, a 2x yellow filter will have a negligible effect on the image of a face in a closeup that is filmed out of doors.

You may have seen shots in which the faces of persons were washed out and white, but the defect was caused by overexposure, not by the use of a yellow filter.

The methods of adjusting exposure to compensate for a filter apply to green and red filters as well as to yellow ones. Originally, the green filter was developed to provide a means of subduing the effect of red rays upon a film that is high in red sensitivity. However, amateur movie makers are seldom troubled by discovering that, on the screen, a red subject has been rendered in too light a shade of gray.

Today, a more common use of the green filter is for the purpose of causing green subjects to appear on the screen in a lighter shade of gray than they would have done otherwise. The green filter is not infrequently used as an aid in making an attractive landscape shot.

Red filters, used in conjunction with panchromatic film, will produce pictures in which the sky is very dark. They create an unrealistic but attractive effect. These filters, as well as the green ones, should not be used with any film that does not have a panchromatic emulsion.

All the filters that have been discussed are intended for use with black and white film only. When they are employed with color film, they simply tint the scene with the color of the filter, giving a result in which the beautiful, natural hues are lost. Hence, be sure to remove the color filter from your lens when you load your camera with Kodachrome!

Following Grandma

[Continued from page 162]

her years do not show on the high trapeze!

Where I live is a fine woman physician, who, at the age of sixty five, still has an active practice. She dispenses both drugs and advice with a steady touch and expects to die—so she says—at the age of a hundred and ten.

Usually when you think in terms of making a film of Grandma, you see her in terms of still life, her hands folded in her lap. That was the way I started to make a picture of a grandma who is very dear to me—until I discovered that she still works for a living. Knit, my eye! She's a deep sea diver!

But, no matter. Even if she does nothing as dramatic as that, your grandmother is your grandmother and deserves to live forever in your motion picture album.

Heroes ride again

[Continued from page 164]

could budge him, so that, during the remainder of the hour, we had to ride past his tree so that he could film the chase sequence from that safe vantage point.

A week later, Lou nervously threaded the processed film on the projector, started the motor and—we cast murderous glances at our cameraman. All we could see was the branch of the tree and an occasional flash of something between the leaves. This, we deduced, must be the chase! As Adventure Pictures could not afford retakes, the thrilling chase sequence was taken out of the script.

We left the riding scenes and passed the rest of the summer taking our other sequences to build up the plot. We spent the winter months titling *The Texan* and discussing plans for our next production, which was to be started in the spring and filmed along with the completion of *The Texan*.

Jungle Jim, the well known newspaper "comic," is one of our favorite adventure tales. Studying the comic strips one day, Lou noticed that Alex Raymond's drawing of Africa resembled the woods around a small brook nearby.

He promptly wrote a screen play, casting himself as Jungle Jim, for it was his turn to be producer and hero. Dick was cast as the villain, and Reg as Mike, Jim's "buddy." For natives, we recruited the aid of Reggie's friends. I assisted with the photography and makeup.

The screen play was written in the best Hollywood tradition, for, when we had finished, little of the original story remained. This can be understood, because there were many properties and sets that couldn't be reproduced by Lou's meager budget.

The opening sequence of our movie based on *Jungle Jim* is very important. There is a closeup of an Englishman who suddenly stares wide eyed, followed by a closeup of the villain and a quick "pan" down to the gun in his hand. He fires. In the next shot, the Englishman slumps forward, and a diary falls from his pocket to the ground. In the close shot that follows, his hand falls over the diary, tense in the throes of death. Suddenly it relaxes and is completely still, and the scene fades out.

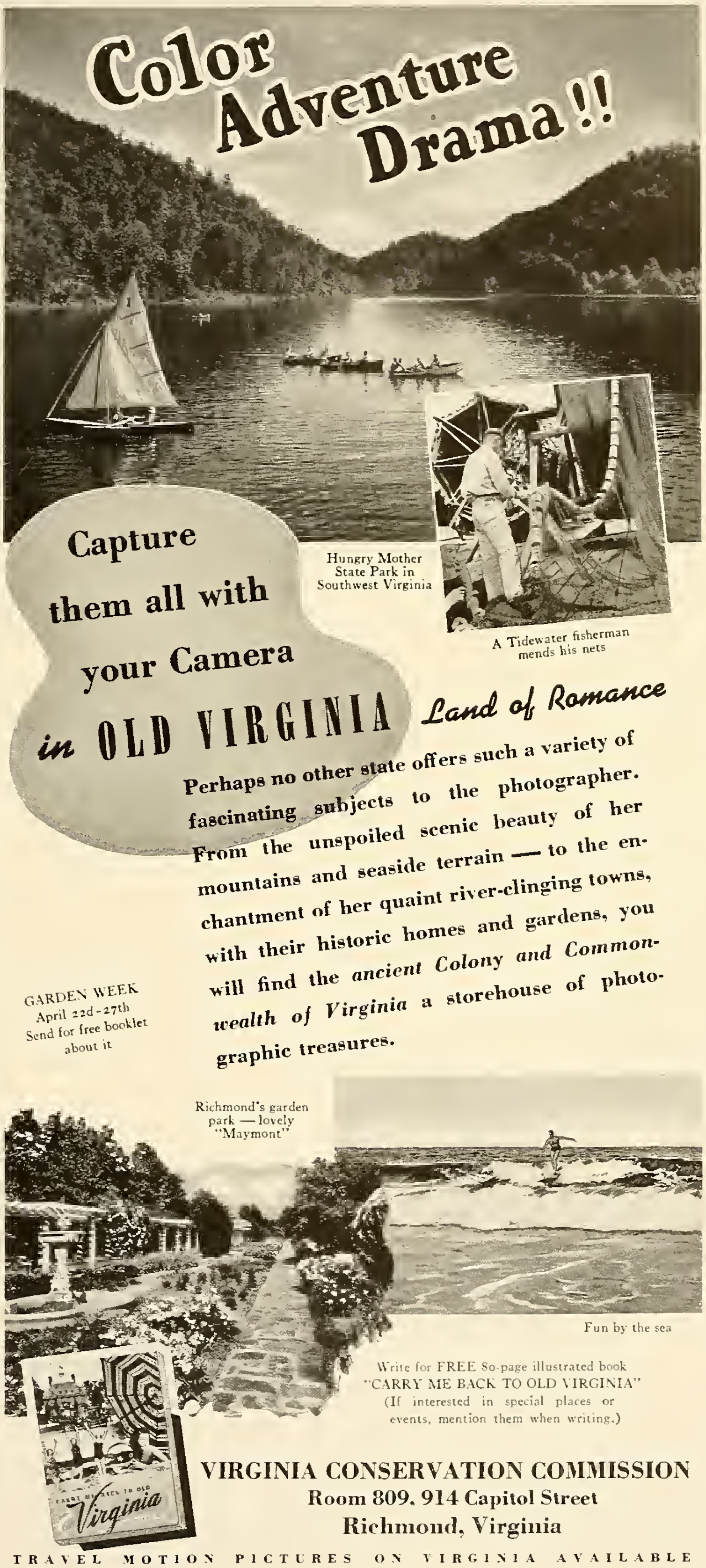
The next shot shows the same hand covered by grass and leaves, to indicate a passage of time. Another hand enters the scene, taking the diary. We then see a framed full shot of the hero standing over the body. In a later scene, as the hero reads the diary, a native sneaks from behind and hits him with the butt of his rifle.

To convey to audiences the "feel" of this scene—that is, the impact of a crushing blow—the boy playing the rôle of the native faced the camera, held his rifle full against the lens and pulled it away sharply. This action was filmed with the camera held upside down, and the scene was turned end for end in the editing. Not a new trick, but it can't be beaten for an effect such as this.

In another sequence in the movie, the hero and his companion are represented as walking through the jungle, heading for the villain's domain. To create suspense, shots of lions from a library film were intercut with scenes of the two. It is surprising how these stock shots can be trimmed and inserted to fit the action so well.

Since the "natives" in the pictures are only young fellows, and since lengthy shots of them might not be very convincing, it was necessary to cut short the scenes in which they appeared. Near the climax of the story, when the natives close in on the hero, a roaring lion (inserted stock shot) suddenly appears and frightens them away—furnishing a dramatic reason for the dispersal of the natives, although the real reason was that we did not want the action to bring them too close to the camera.

At the climax of the film, the villain



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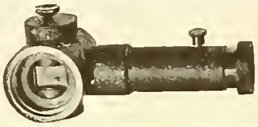

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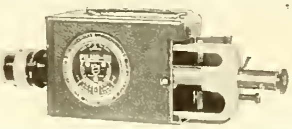

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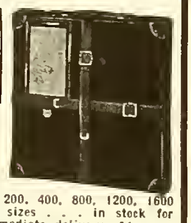

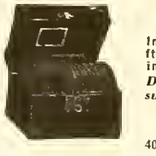

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meets the hero, and both draw their guns. The hero fires first, and the scene shifts to a closeup of the villain as his head snaps back; his eyes grow wide and glassy, and he sinks from the scene. For this closeup, we used a low, slightly upward angle.

The next shot, including the dead villain and the hero, was filmed from a low camera position, so that, when the hero walks to the foreground, his legs block the camera's view, producing a substitute for a fade out. The final scene opens with a similar effect; at the beginning of the scene, the hero's legs block the camera's view, then he walks away into the distance. Waving grass furnishes the foreground for the shot.

Recently, we have been busy with reediting and retitling this picture and with planning the musical accompaniment, which is presented by our own dual turntable system, made up of two record players placed near the projector. The most recent public screenings of the picture were very successful. A projection at the local Y.M.C.A. Cinema Club brought Lou and me honorary memberships; a screening for the boy's group brought roaring cheers for the hero and hisses for the villain.

In our next opus, now in production, we expect to show an improvement in every department. It is a Western, based on an original story by Lou, and it is to be called *The Black Rider*. An abandoned rock quarry, where old shacks are surrounded by high, jutting cliffs, will provide the background for much of the action.

In this film, we are trying to develop the technique of the Western a little further than it has been carried by the Hollywood formula. We feel that this time honored type of movie story offers opportunity for more characterization, more intrigue, and more cinematic development than has been realized.

A portable projection booth

[Continued from page 177]

plywood is used for the projector shelf and for the roof. A detail of the construction of the roof at point "B" in the diagram is shown in the circular drawing.

Note that, at point "C" in the diagram, you may nail to the side pieces a small block in which a hole has been bored. A corresponding hole is bored in the shelf so that a large nail may be inserted through both of them, thus fastening the booth together.

The method shown in the small circular drawing is preferable, as it requires only a small wire hook, the hooked end of which fits into a hole in the shelf.

The sliding panel in the front of the booth may be regulated according to the height of the projector lens, and it also allows for tilted projection. Follow the construction methods shown in the small detailed drawings, using one eighth inch tin for the two slides, to one of which a small set screw must be fastened, as is shown.

The sliding panel is made of one quarter inch wallboard cut to the correct size. Of course, the opening may be made smaller or larger if desired.

Stain the booth to match your furniture or paint it a solid black.

Continuity begins at home

[Continued from page 163]

3. Long shot of trucks on a busy highway.

4. Long shot of a freight train.

5. Medium shot of men unloading canned goods in front of a grocery store.

6. Closeup of cans of spinach on a shelf at home.

7. Closeup of a hand taking down a can of spinach from the kitchen supply cabinet.

8. Closeup of a can being opened and contents being put into a saucepan.

9. Closeup of a hand lighting a burner on a stove and pan being put on it.

10. Closeup of spinach being put into a dish.

11. Semi closeup of the dish being put on the tray of Baby's high chair.

Title. *All this trouble—just for Cedric!*

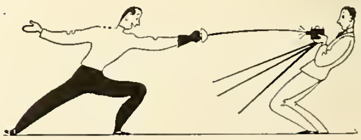
12. Closeup of Baby's face turning away in disgust.

Title. *And Cedric doesn't like it!*

13. Baby pushes the dish of spinach away.

Many of the scenes listed will not need to be made specially. Probably, in your old scrap film, you have several shots that can be edited into the simple continuity. Only the closeups showing that the product is definitely spinach will need to be made particularly for this film.

A novel treatment of any familiar subject always will make a good movie. The commonplace is more interesting than the unusual, if we approach it from a new point of view. Give any movie of a family situation an unexpected twist, and you will have an entertaining picture. Establish an idea, develop it through a series of scenes and surprise the audience at the end. That is a formula that always works in short movies.



Amateur clubs

[Continued from page 178]

L. A. Eights announce At his first meeting following the club's annual banquet, William Wade, newly installed president of the Los Angeles 8mm. Club, announced his committee appointments for 1940. Listed as chairmen were Ray Wilhelm, social; Paul Cramer, technical; Vincent Hague, shut in programs; Mrs. C. H. Taber, ladies' activities; John Walters and Milton Armstrong, projection; Henry Huddleston, James B. Ridge and P. M. Niersbach, still photographers; Jack Cornell and Will Stull, sound; T. H. McMurray, editor of *Thru The Filter*, club news bulletin.

Club aids "Y" Members of the Cinematography Group of the Ohio Valley Camera Club, ACL, in Wheeling, W. Va., are cooperating with the local Y.M.C.A. in the production of a film showing the activities of that organization. It will be used in future membership and financial drives. In dramatic form, the picture will tell the story of a country boy who moved, with his family, to the town, and it will show how he found fellowship and happiness in the "Y" circle. Ralph A. Neff, ACL, is the group's new president, assisted by Henry C. Mull, as secretary treasurer.

Denver 8's active Members of the Denver Cine 8 Club, ACL, will be busy during the spring and summer in the production of a publicity film of the city's living and recreational facilities, planned to run four reels of 8mm. Kodachrome. The picture will be supervised by E. H. Herrington, director of visual education for the Denver school system, and recently elected an honorary member of the club following his address to them on film planning. Although this active 8mm. group is rapidly nearing its authorized membership total of forty, Hugh Bishop, president of the club, announces that a few places are still open for new applicants.

Trojan's triumph A net profit of more than one hundred and fifty dollars has been made to date by the Trojan Production Company, ACL, a film making group of Moundsville, W. Va. This production unit, composed of young people of high school age, was financed entirely through the sale of stock, to Moundsville citizens, at two and one half cents a share. Working without adult sponsors or advisers, the company has been managed by a board of youthful officers and directors composed as follows: Robert Miller, president; Robert G. Bonar, vicepresident; Jacquelyn Rusen,

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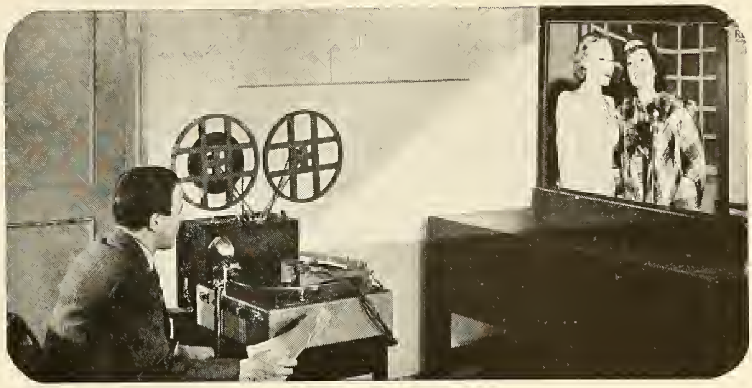

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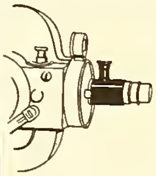

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secretary; and Robert E. Bonar, Bettyanne Rusen, Mary Ruth Evans, Virginia Todd, Nathan Robinson, Truth Ralston and Wayne Potts, directors.

First and only production to date of the Trojan Company is *The Abduction*, an 800 foot, 16mm. melodrama, written by Mr. Miller and directed by Frank Madden, with the assistance of Mr. Potts. Others on the production staff were Messrs. Robinson and Bonar, James Earnshaw, Robert Criswell and Miss Ralston. Featured in a cast which numbered more than a hundred high school boys and girls were Robert Maxwell, as the banker; Sebasteen Fair, as the banker's daughter; Donald Adams, as the head gangster; Robert Shipman, as the district attorney.

Pittsburgh pushes on

Having added fifteen new members within a single month, the Pittsburgh Amateur Cinema Club, ACL, now numbers more than sixty members and guests at each of its monthly meetings, held in the city's Fort Pitt Hotel. Late activities have included two winter sports excursions, one a sleigh ride through South Park, the other a Sunday afternoon of skating, skiing and coasting, held at North Park. A number of film records were made by individual members, on each occasion and these have been screened at later meetings, along with studies of Pittsburgh's indoor Ice Follies of 1940. A complete demonstration of title making from filming to development, has been given by the vicepresident, Mr. McClain, and the club has experimented with the addition of sound on disc to *Father's Quiet Evening*, a simple group production of a year ago.

New York Eights

Production of a special study of New York City will be initiated soon by members of the New York 8mm. Motion Picture Club, according to the report of the production chairman, Robert Furman. Features of a late meeting of this able group have been *The Chesapeake and Ohio Canal*, an exchange film from M. Hejnal, ACL, of the Washington 8mm. Movie Club; *Skiing Lesson*, by Robert Hall; *Mr. Hitler Never Loses*, a table top animation, by Joseph Hollywood, ACL; *Making a Linoleum Block Print*, a teaching film, by J. Cascio.

Eights enlarge

Coincident with a new year of activity, the Vancouver Cine 8 Club, in British Columbia, has enlarged the format of *The Filter*, club bulletin, and has reduced its publication to a monthly appearance instead of semi monthly. Don Munday carries on as editor. Recent meeting features have been a talk on sound recording, by Art Morrow, ACL; a screening of Yukon travel reels, by Richard Corless; a visit to the home theatre of Ted McDonald; a discussion of common filming problems, by Victor M. Rayment, home on leave from the Eastman Kodak Company, at Rochester, N. Y.

Travel in Torrington

Members and guests of the Torrington Cinema Club, ACL, in Connecticut, have seen of late many of the outstanding 16mm. publicity films, currently offered by railroads of this country and Canada. In order of their presentation, these have been a feature length study of Alaska, produced for Canadian National Railways by Hamilton H. Jones, ACL; a sound on color film study of Mexico, sponsored by the Missouri Pacific Railroad; a series of Kodachrome reels on Sun Valley, Yellowstone, Bryce and Zion National Parks, produced for the Union Pacific Railroad by Vincent Hunter; a series of films on skiing, sponsored by the Canadian Pacific Railway Company. Clifford Hotchkiss, ACL, a member of the club, just returned from Peru, will round out this fine sequence of programs with a presentation of his own work at the April meeting.

Eights in D. C.

Members of the Washington 8mm. Movie Club heard recently from Walter M. Edwards, of the staff of the National Geographic Society, who discussed Kodachrome filming technique under three headings—exposure, lighting and composition. O. S. Granducci, ACL, past president of the club, followed Mr. Edwards with an explanation of practical methods for obtaining correct exposure on both color and black and white film. A screening of films, made by M. Hajnal, ACL, and the Messrs. Pike, Dodge, and Bresnahan, completed the program.

For Cleveland

Vincent Burns, author of *I Am A Fugitive From A Chain Gang*, successful film story, was the featured speaker at a late meeting of the Cleveland Amateur Cinematographers, ACL, held in the Hotel Carter. Mr. Burns discussed the problem of injecting dramatic and story interest in film scripts.

Wichita dines

More than thirty members and guests attended the first annual dinner meeting of the Wichita Amateur Movie Club, in Kansas, which was marked by an election of new officers. These are Russell Terrill, ACL, president; Clarence Swallow, vicepresident; Mrs. Martin Lentz, secretary and treasurer.

San Francisco studies

An outstanding feature of current activities, sponsored by the Cinema Club of San Francisco, has been the unusual success of their informal study group meetings. Conceived as a forum for technical discussion that is too advanced for regular gatherings, these meetings are held once monthly in members' homes, and the host is in charge of discussion. Topics covered have included *The Movie Camera*, *The Film*, *Filters and Their Uses* and *Film Development and Processing*. Enough additional subjects for discussion have been suggested to carry the group through 1940 and possibly into next year.

Octo Cine Guild Meeting now in the Francis Drake Hotel, members of the Minneapolis Octo Cine Guild heard recently from Elmer Lynfors, local representative of the Bell & Howell Company, at a gathering sponsored by that manufacturer and the National Camera Exchange, of Minneapolis. 8mm. cameras and projectors were on display, and Mr. Lynfors presented his company's film, *How The Movies Move And Talk*.

Films for L. A. *The China Clipper*, a two reel, 16mm. color film made by Carleton E. Morse—who held ticket Number One on the inaugural Pan American passenger flight from San Francisco to Hong Kong, and return—was the highlight of a recent screen program, arranged by the Los Angeles Cinema Club. Also presented were *Today We Die*, by John Wentworth, with sound on disc, and *Eastern Interlude*, by C. Earle Memory.

Chicago Edison Films from three sources have been seen recently by members of the Edison Camera Club, ACL, an employee group in Chicago, Ill. These were *Two Perfect Weeks*, 1939 Ten Best award winner, by Walter F. Hinkle, ACL; *Western Wonderlands of Color*, from the Union Pacific Railroad; *The Battle of the Bangboards*, *Chicago*, *Vacation Center of the Nation*, *Chicagoland* and *Tulip Time*, all made by Theodore D. Shaw.

Oakland 8's elect The Bay Empire 8mm. Movie Club, ACL, at Oakland, Calif., has held its annual election, and the following were returned to office for 1940: D. Johnson, president; O. Roundtree, vice president; R. J. Shattock, secretary treasurer. Plans are being completed for the club's new production, *How's The Patient?* which should soon go before the cameras.

Jacksonville elects Having changed the club's name to Jacksonville Movie Makers, members of this Florida group announce new officers, as follows: Gene Brandon, ACL, president; Frank M. Linville, vice president; Dr. Thomas H. Lipscomb, secretary treasurer. Projects for this year include the establishment

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of a film exchange among members; a monthly shooting trip for limited groups; the production of a club film. Dr. F. Gordon King, ACL, retiring president, has screened, for the club, an indoor color film of model railroading.

Interpreting Bible stories

[Continued from page 171]

keep the sheep in camera range and, consequently, these scenes are among our best.

To supply the titles for the film, I decided to use phrases and sentences printed in a copy of the Bible. I wanted the verse, that we were using as a title, to stand out on the Bible page and, to obtain this effect, which is illustrated on page 171, I first made an eight by ten inch negative of the section of a Bible page that included the desired verse. Then, before the positive print was made, I obtained a sheet of architect's tracing cloth. From it, I cut a piece that would cover exactly the area on the negative which included the words that we wished to stand out as a subtitle. This piece of tracing cloth was placed on top of the glass in the printing frame, so that it would lie directly over the words to be emphasized. A piece of clear glass was placed on top of the tracing cloth to hold it in place.

In the finished print, the area containing the words that serve as a title is much lighter in tone than the surrounding portion of the Bible page, as is shown in the reproduction of one of the title photographs on page 171.

The black and white title photographs were filmed with regular outdoor Kodachrome, but by the illumination of flood bulbs. The resultant titles were slightly brownish in color, because of the flood bulb illumination, and this harmonized well with the warm colors of the scenes.

Our use of daylight Kodachrome for the titles made it feasible to dissolve from a title to the scene that followed it. (Almost all shots were exteriors.) This we wanted to do because the Biblical quotations constituted an integral part of the film.

When the picture was completed, we discovered that we had accumulated a great deal of information about life in Palestine in the days of Ruth. We determined to make use of these data in preparing a full, explanatory commentary, to be presented with the picture.

We did this in spite of the fact that our movie is essentially a photoplay and that it is not customary to use a narration with a dramatic picture. We decided to sacrifice the usual standards of movie technique, in this respect, for the teaching values that the narrative accompaniment offered.

We also planned a musical accompaniment to fit picture and narrative, and the film is always presented as a "talkie."

We had a full house at the première of *Ruth*. The president of the Borough of Queens, the president of the Queens Federation of Churches and the president of the County Christian Endeavor Society were present. Our efforts received reviews in the local press, and *Ruth* began a series of appearances in metropolitan New York that has not yet come to an end.

Better projection

[Continued from page 166]

tion as lifelike and realistic as possible.

Here is an example! You may have one or two precious scenes which, because of their content and excellence, you fervently wish were a bit longer. Unfortunately, though, you stopped the camera too soon, and these shots have proved to be rather brief on the screen when the projector runs at normal speed. So you lie in wait for these shots to occur and, when they appear, you swoop to the controls and slow the machine as far as possible without actually stopping it. Immediately, the action lags, and the flicker becomes pronounced. The illusion of actuality is lost. And, when all is done, you really do not make that strip of film longer. You can't show any more action than is really recorded on it.

So don't yield to this temptation, but resolve, instead, to make your camera shots long enough in the future. Besides, too much of this super slow motion on the part of the projector may shorten the life of the lamp.

Another thing that constitutes poor showmanship (because it lessens the illusion) is the familiar carelessness in allowing white light to show on the screen at the beginning or end of a reel. Consider what the audience thinks of the results when you turn on the projector with frosted leader still in the gate. Upon the screen appears a brilliant, glaring rectangle, containing a rapidly changing assortment of blobs, huge fingerprints and scratches. Such an introduction or closing damages the effect of the finest picture.

One neat way to obviate this difficulty in a manner that is practically automatic is to splice in a foot or two of black, opaque leader at the beginning and end of every film. The black leader at the beginning allows the projector to gain operating speed before the actual picture or title starts, and the one at the end gives you time to switch off the lamp and motor before the last of the film has passed the gate.

A pleasant means of introducing a picture, which agrees with the best principles of showmanship, is to cause the image to fade in on the screen. This effect can be accomplished quite sim-

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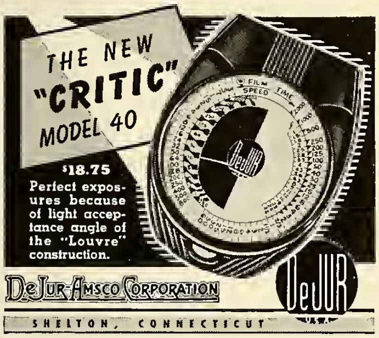
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ply by holding a card close to the lens, to obscure the path of light, and by gradually withdrawing it. At the end of the film, you can move the card slowly in front of the lens until the path of light is blocked, thus producing a fade out.

For special purposes, you may, occasionally, change the overall tone of the entire scene by holding a small piece of appropriately colored cellophane, or other transparent filter, before the projection lens. This should be reserved for special scenes or titles, although brilliant black and white film of outdoor scenes may be improved by the use of a light yellow filter, in front of the projector lens.

The selection and placing of the screen is a part of proper showmanship. The screen's reflecting surface should be clear and unmarred, and the audience should be placed so that each person will have an unimpeded view of it. There will always be a few bashful ones who will want to retreat to the farthest corner of the room, away from the screen, but use your best diplomacy in rounding these up.

Remember always that the ideal view of the screen is had from a position that is as nearly in line with its center as may be. If possible, place the projector back of the guests, rather than in the middle of the audience. Place a lamp near the projector so you can turn it on conveniently, when you change reels. It is more gracious to arrange to control the room lights yourself than to ask your guests to stumble in the dark to locate an unfamiliar switch.

Practical films

[Continued from page 167]

16mm. Kodachrome, tells the story of post graduate nursing study at the university and the influence of nursing work upon the community. Working with Mrs. Bliss were Marion A. Fluent, R.N., and Esther M. Leihgeber, R.N., who created the scenario. Dr. Bliss reports, in what we hope was not a confidential remark, that he wrote the titles.

Dude Ranch in Movie

Ride 'em, Cowboy, produced by Bar Lazy J, a "dude ranch", 100 miles northwest of Denver, in the heart of the Colorado Rockies, was made last summer by Charles H. Watts, of Cambridge, Mass. Intended as a publicity film for restricted private groups, the picture tells, in 1600 feet of Kodachrome, the story of an Easterner's experiences during a summer at the ranch. It opens with a dynamic sequence of the train journey from Denver, across the Continental Divide, into the valley of the Colorado River, where the ranch is situated. The movie then depicts the initial misadventures of the dude and his gradual acclimatization, and ends with a long se-

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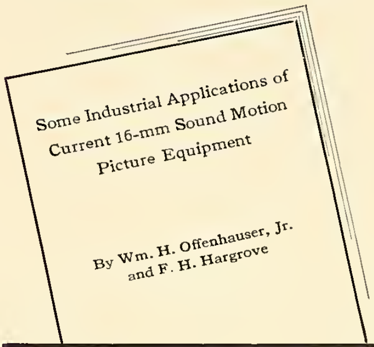
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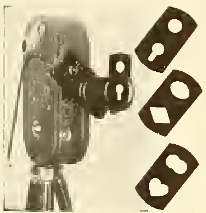

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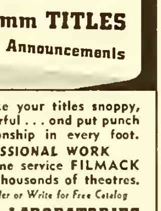

quence of life in the West, as it is today. Distinguished by sincerity and humor, the picture ranks among the finest in its field.

Unfortunately, some of the most spectacular shots—as well as Mr. Watts's camera—were lost toward the end of the summer. He had planned to film a staged stampede of cattle, which were to swerve from the camera only because of a heavy log fence, not included in the viewfinder. The cameraman would have appeared to be in the midst of a stampede. Alas, the ranch hands fired too many pistols, the cattle actually stampeded, the fence went down like matchwood, and Mr. Watts considers himself fortunate to have escaped unhurt. The camera had to be unearthed.

Social Welfare Film

To stimulate support of their annual Fall Community Chest Drive, Jefferson County, Ala., produced a 700 foot, 16mm. monochrome sound film, entitled *Your Neighbor's Call.* This presents in dramatic fashion the story of one family's misfortune and the aid given to it by many of the thirty four social aid agencies financed by Community Chest funds. George E. Broyles, jr., ACL, of Birmingham, Ala., photographed this document, which will be given public screenings throughout this year.

Southern Hospitality

Miami Beach is Calling You is a 1200 foot, 16mm. color representation of that resort's attractions and activities. Produced by the Miami Beach Chamber of Commerce and photographed by Donald Manashaw, the film will be distributed throughout the country on a free loan basis.

Seamen's Home in Film

The problems of sailors on shore, where they shall eat, sleep and enjoy social activities are presented in the one reel, 16mm. color film, *Home From the Seven Seas,* produced for the Seamen's Church Institute of New York, by Willard Pictures. Narrated by Lowell Thomas, the picture explains the functions of the institute, while the scenes portray living quarters, social rooms, the loan department and the employment bureau. Under the direction of Marjorie Dent Candee, ACL, of the institute, the film was photographed by Russell Bushnell.

Movie of Mexico for Schools

A recent release to the educational field is the three reel 1939 Ten Best film, entitled *Mexican Silhouette,* by Clement K. Chase, ACL, of Tucson, Ariz. Several versions are offered for school use by Donavin Miller Productions, Inc., including both silent and sound black and white prints and silent color prints. The subject matter is divided into three sections—Mexico, D. F., Mexican Agriculture and Mexican Cities. The scenic and architectural beauty of this country forms a handsome background for the scenes of native life in various parts of Mexico.

Reels of Child Health

Continuing the series initiated by *The Road to Health and Happiness* and *The Life of a Healthy Child,* which were announced in these columns a few months ago, Dr. David Bennett Hill, ACL, of Salem, Oregon, has announced three new titles. They are *Prenatal Care,* 450 feet, 16mm. silent; *Mother and Child from Birth to One Year of Age,* 450 feet, 16mm. silent; and *Child From One to Six,* 750 feet, 16mm. silent. All three films are available with written lectures and guides.

Dog Food

A film of Wilson & Company's Ideal Dog Food is being planned by Alex McDonell, ACL, of Oklahoma City, Okla. Intended to include as many varieties of dogs as possible, and to present them in an amusing way, the film will be used later as publicity for Ideal Dog Food. *Man's Best Food for Man's Best Friend* is the working title of the film plan.

Give me my titles straight!

[Continued from page 176]

Now comes the task of determining how the title easel shall be placed, so that it will be directly in front of the lens. The simplest method is to use a triangle or square to drop a perpendicular line from the lens to the baseboard. Make a mark on this spot and measure the distance from this mark to the right side of the baseboard. On the easel, or title board, position on the base, make another mark which is the same distance from the right side as is the mark that was made underneath the lens. This will give the exact center of the area included by the camera's lens, and it will be used as a guide in placing the title board.

Next, make a mark that is exactly in the middle of the long side of the plywood easel, which will be six inches from either end. When the title easel is placed against the end of the supporting board, so that the mark on one coincides with that on the other, the title will be centered. The title board is then fastened to the end of the baseboard with its bottom edge flush with the bottom of the baseboard; it will be seen that the area extending above the base will be nine by twelve inches in size.

In taking my titles, I place the card on the nine by twelve inch easel and fasten it in place with four thumbtacks. I letter my titles by hand with a Speed·

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Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. MONEY BACK 10-DAY TRIAL on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS 10c A DAY. FREE details, write: DON ELDER'S HOME MOVIES. 739 BOYLSTON ST., Dept. R-4 BOSTON, MASS.

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YOUR OWN 16mm. SOUND SILENT FILM
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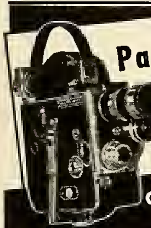
PHIL-LAB
DEVELOPING RACK
100 ft. Racks in 11 x 14 Trays also 25 ft. Rack for Titles
Continuous Silent or Sound Printers up to 400 ft.
Send for descriptive circular
PHILLIPS LABORATORY 653 Hillcrest Ave. Westfield, N. J.



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World's Finest
16mm and 8mm
Motion Picture Cameras
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12 Months to Pay

Enjoy the finest advantages of "professional" cameras—fades, superimposition, lap dissolves, animation, slow motion, etc. Get terms to suit you, as little as $21.41 a month. BOLEX cameras are complete, there are no costly "extras" to buy. F/1.5 lens and carrying case. With Leitz Hektor Rapid F/1.4 lens, $20.00 additional. Write for details to Dept. MM4.

Trade In Your Old Camera—
Liberal Allowance

FORDHAM ELECTRIC CO., INC.
2563 Webster Ave. New York City
(One-Half Block No. of Fordham Road)

ball pen or a brush. This takes time, but, with practice, I have acquired a fair degree of skill. One may use almost any lettering method he chooses with this title board.

More ingenious workers will, no doubt, think of a dozen improvements on this gadget, but, for small cost, little work and absolute accuracy in centering, I have found nothing to beat it.

No more is the tramp of my first hundred feet heard round the world. No more do I rob the kitchen, the attic and the baby's toy box to obtain oddities. My titles have grown up to the point where they are simple, informative and perfectly centered, and therefore I feel that I have reached Nirvana.

News of the industry

[Continued from page 180]

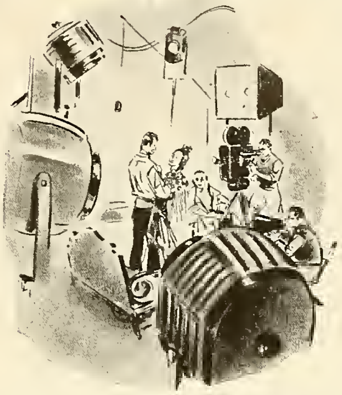
tering in the forest under air attacks and the capture of prisoners and supplies. This timely film is available at regular Castle prices: 360 feet, 16mm. silent, $8.75; 100 feet, 16mm. silent, $3.50; 350 feet, 16mm. sound, $17.50; 50 feet, 8mm., $1.75; 180 feet, 8mm., $5.50.

Porta-Flood A new flood lighting unit, of unique design, is offered by the Livingston Sales Company, Poquonock, Conn. The unit consists of a double sided case, sturdily built, covered with black leatherette and nickel trimmed. For carrying and storage purposes, both sides of the case lock together but, when they are taken apart, each half becomes a rectangular shaped reflector, and there are sockets for three flood type bulbs in each section. The inside of the case is lined with double chrome plated reflector metal, so that each unit becomes a powerful light source for movie or still lighting. Units may be used also for flash bulbs, if this is desired.

A six foot extension cord is provided for each reflector, and a "dim high" control switch is included for use in prolonging the life of the flood bulbs. Two models are available: the Standard, which accommodates No. 1 flood bulbs, and the "No. 2," which uses the larger sized, No. 2 lamps. There is also the "Special" model which has a more rugged construction, to withstand constant use. Prices are $11.95, $18.50 and $13.95, respectively. An illustrated folder, describing the new lighting apparatus and other photographic accessories, may be had by direct application to the manufacturer.

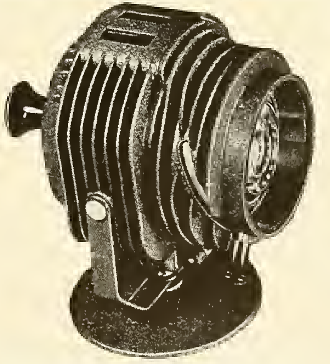
New home Filmosound A special model of the well known 16mm. Filmosound projector, made by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, is the new De Luxe Home Model Filmosound. The outstanding feature of this new machine is the fact

LIGHT YOUR MOVIES
THE HOLLYWOOD WAY

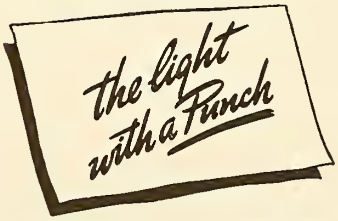


● Properly lit, each detailed movement of your subject comes alive with the utmost in dramatic effect. For, with the F-R HI-SPOT, you "pick-up" features ordinary lights could never discover. *Good* movie photographers study Hollywood lighting, acknowledged the world's finest. Use the same type of lighting cinematographers and studios do.

F-R HI-SPOT
Hollywood Type Spotlight



Complete with special 150 watt F-R HI-SPOT PROJECTION LAMP. $9.95


the light with a Punch

Equipped with the famous Fresnel lens, heat dissipating construction, ample ventilation and many other distinctive features. Compact and light-in-weight (less than 6½" overall) it is easily handled. Tripod-mounted or adapted to any standard light stand, it affords complete directional control from any angle. Finger-tip focusing. Never before has a comparable light sold for so little. Buy it at your dealer today!

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FINK-ROSELIEVE CO. Inc.
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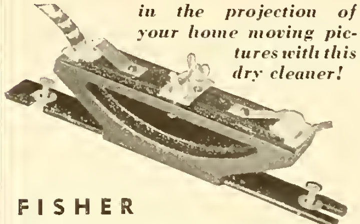

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Film Cleaner

Mounts on your rewind board and cleans your film as you rewind. Lasts a lifetime and lengthens the life of your films. Order today . . . we pay postage!

$6.50 *with 12 extra cleaning pads*

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TO YOUR FIRST SOUND PICTURE!

Remember the breathless suspense with which you ran off your first silent film? An even greater thrill is in store for you when you let us change your silent pictures into sound. Our experience and up-to-date equipment are at your disposal; the cost surprisingly low! 16mm. only—color or black & white. Theatrical quality. Free consultation.

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The Man Nobody Knows

6 reels 16mm silent rental film.

Write for sound or silent rental catalogues.

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105 East First St. Wichita, Kansas

Perfect Titles with Metal Letters

Ask for samples of the most beautiful Capital and Lower Case Letters Made

Title your films with
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EASY

Complete sets in wood case (U. S. Price) 222 pcs. $7.16; 126 caps only $4.28.

ADD CHARM AND INTEREST TO YOUR FILMS

Specify white or black letters

H. W. KNIGHT & SON, INC., Seneca Falls, N.Y.

that both the projector and the associated loud speaker are contained in polished walnut cases, finished to match fine home furnishings. The mechanism itself is of the same high standard that is set for all Bell & Howell sound and silent projectors. The regular Filmosound design, in this as in other models, produces excellent sound and brilliant, steady pictures. Illumination is supplied by a 750 watt lamp, while 1600 foot reel arms are standard equipment. The De Luxe Model projector costs $343.

Associated with the introduction of this new outfit is a special film selection service, through which the purchaser may obtain, from the Filmosound Library, twelve complete sound programs at an additional price of $57. Complete information may be had from the Bell & Howell Company.

This firm also announces a new projection lens, which is available for the Filmo-Master 8mm. projector. The new objective is said to be particularly useful when one is projecting large pictures or is screening films during daylight hours. It is said to be a well corrected anastigmat with a speed of *f*/1.6. It will produce excellent detail over the entire picture area.

Reversal "lab" packed

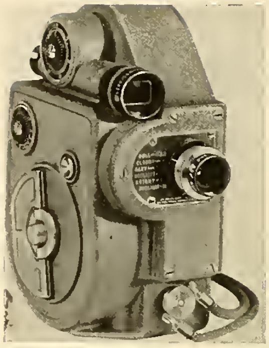
The Gevaert Company of America, Inc., 423 West 55th Street, New York, now offers its reversal films unspooled, packed in cans and without the right to processing service, as well as on daylight loading spools which are sold with the privilege of processing. Unspooled 200 foot rolls of Gevaert Panchro Super Reversal list at $6.60 each; 200 foot rolls of Panchro Microgran Reversal are $6.00 each, while an equal length of Ortho Reversal is $6.00. "Prescored" double 8mm. film is also available in 100 foot unspooled rolls, as are Panchro Super Reversal, Panchro Microgran Reversal and Ortho Reversal, which sell at $3.60, $3.30 and $3.30 respectively.

The Gevaert Company also announces the opening of a new branch office and warehouse in the Textile Tower, Seattle, Wash.

Revere Double 8

A new addition to the 8mm. apparatus offered by the Revere Camera Company, Chicago, Ill., is the Revere Model 88, double 8mm. camera. This model takes all double 8mm. film, either color or black and white. It is compactly and attractively built and is supplied with an *f*/3.5 Wollensak universal focus lens. A unique feature is the automatic formation of the film loop in threading; if the operator forgets to provide a loop at all, it will automatically form itself when the camera is started.

A single sprocket is provided to insure proper film feed and takeup, and the spring motor drive has a uniform run of five feet. Five speeds, from eight to thirty two frames a second, are available. A built in optical viewfinder is also a feature. The lens is interchangeable with others, and *f*/2.7 and *f*/1.7 lenses are available, as well as an *f*/3.5, one and a half inch telephoto. The new camera sells at $29.50. Descriptive literature may be secured from the manufacturer.



The Revere Model 88 8mm. camera takes both color and black and white

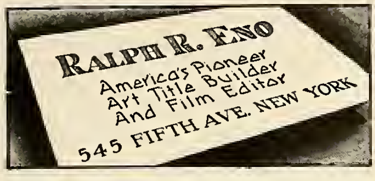
Two inch *f*/1.6

A new, fast, two inch lens is the Kodak *f*/1.6 Anastigmat Telephoto. The distance scale on this lens permits one to focus sharply on objects as close to it as two feet. At this distance, a field of three by four inches is included. An engraved line on the barrel provides a definite point from which to measure distances for closeup objects, and a separate scale shows the depth of field at various stops. Regular Kodak filter attachments, the Pola-Screen and other specific adapters will fit this new lens. The retail price of the objective is $80; the adapter for fitting it to Magazine Ciné-Kodak, Ciné-Kodak K and Ciné-Kodak Special sells for $6.50.

Ciné-Kodak guide

All new 8mm. and 16mm. Ciné-Kodaks are now being equipped with a novel and effective exposure guide, which is attached to the side of the camera. It is called the Ciné-Kodak Universal Guide, and it consists of a rectangular chromium finished plate, at the center of which a metal dial is placed. The right hand index of the dial shows the various lens aperture numbers, while the left hand index points to a small card, on which all normal light conditions are represented. A separate card is available for each type of Ciné-Kodak film now in use, so that, when any given film is in the camera, its corresponding card may be slipped into the retainer on the Guide; accurate exposure settings will then be given for this particular kind of film.

For emulsions that are likely to be used with artificial light, the Guide



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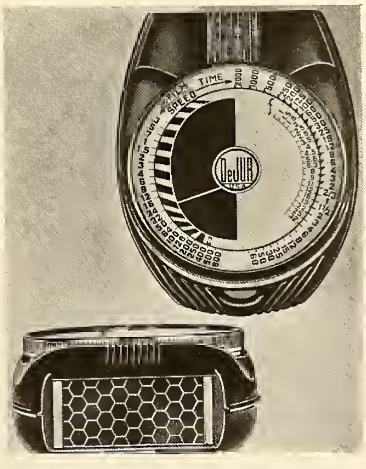
card carries light classifications on two sides, one for daylight and one for interior illumination by flood type lamps. Either one may be used. There are also exposure indices for various camera speeds and for objects, lighter or darker than normal. Present camera owners may have the Guide attached to their cameras, or may purchase it separately, in an envelope container, with a complete set of cards. Its price is $1.

Raygram screens Raygram Corporation, 425 Fourth Avenue, New York, has recently introduced the Raygram Box Type Beaded Screens. For handy storage, these screens may be rolled in a compact case; in use, they may be extended readily and they will stand by themselves on any flat surface. A slight pull on a release cord lowers the screen from its position, for projection. The screen surface is smoothly beaded in a blue white finish, and the backing is Dupont screen cloth. Four sizes are available, ranging in price from $10 to $20. Requests for literature will be filled by the Raygram Corporation.

Post subjects Two new Tex Ritter musical Western features in 16mm. sound film, entitled *Rollin' Plains* and *Utah Trail*, are offered this month by Post Pictures Corporation, 723 Seventh Avenue, New York.

Stein Figurettes As an additional and novel means of ornamenting one's title backgrounds, Jacob Stein, 175 Fifth Avenue, New York, offers the new "A to Z" Figurette assortment, consisting of silhouette figures of thirty general types. There are animals, children, birds, bathing girls, etc. Each Figurette is approximately three inches high and is made of a linen substance that does not easily tear. The



DeJur Critic, new exposure meter, has readings for movies and "stills"

WHY PAY MORE THAN $3.00 FOR PERFECT OUTDOOR FILM PERFORMANCE
CINE SAFETY FILM
FOR USE IN 16mm MOVIE CAMERAS
KIN-O-LUX
16 mm
KIN-O-LUX FILMS NEW YORK, N.Y.
KIN-O-LUX FILM No 1
100 ft. 16mm

. . . unless, of course, you're the sort of person who likes to pay more. Three Dollars for a 100 ft. roll of Kin-O-Lux No. 1 Film includes most essential requirements for good outdoor filming. It offers—brilliancy—snap—gradation—latitude — fidelity — anti-halation backing — free Scratch-proofing . . . to insure long life and the makers unequivocal guarantee. Within limitations that preclude indoor filming and filter use, its performance resembles that of more expensive films. Why pay more?

Daylight Emulsion Speeds
SCHEINER 16° WESTON 6
100 ft. roll ___ $3.00 50 ft. ___ $2.00

KIN-O-LUX NO. 2 — Fine-grain, semi-chromatic. Greater speed and wider latitude than No. 1. Daylight Emulsion Speeds: Scheiner, 18°; Weston, 12.
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KIN-O-LUX NO. 3—Supersensitive over the entire range of the visible spectrum, Kin-O-Lux No. 3 has established a new standard of film performance. Achieves an ultimate, present-day perfection. Is preferred by movie makers who discriminate in favor of the best. Daylight Emulsion Speeds: Scheiner, 26°, Weston, 50. Tungsten Speeds: Scheiner, 24°, Weston, 40.
100 ft. ______ $6.00 50 ft. ______ $3.50

All Film Prices include Processing, Scratch-Proofing and Return Postage.

At Leading Dealers Everywhere

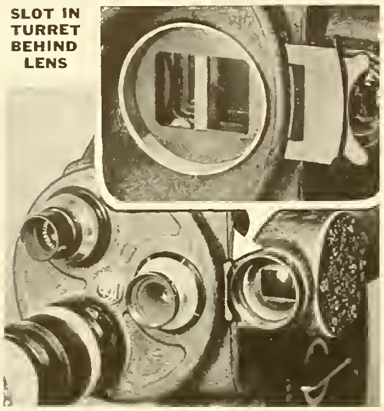
Booklet M-4 on request

Learn about Glare-Free, Reflectionless Photography. Send for Instruction Folder on Marks Polarization Plates.

KIN-O-LUX
16 MM REVERSAL FILM
KIN-O-LUX, INC.
105 W. 40th ST., N.Y.C.

FILTER PROBLEM SOLVED

SLOT IN
TURRET
BEHIND
LENS



NO MORE FUSSING with separate sets of filters for each lens. Our patented adaptation makes it possible to insert an inexpensive gelatin filter BEHIND the turret of your **FILMO, EYEMO, or BOLEX.** One filter will serve ALL lenses. Filters or masks are easy to insert. Adaptation does not affect operation of camera. Write today for details.

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20 WEST 22nd STREET NEW YORK, N. Y.

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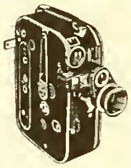

It takes more than an idea to build a camera like the

MOVIKON 16

It takes the resources of ZEISS to build this superlative 16mm camera with built-in optical range finder coupled to the fine Sonnar F:1.4 lens. There are 26 distinct refinements. BIG Trade in allowance. Free literature. Complete with fine case $385

Lots of other good things listed in my Cine Bargaingram No. 240. . . . Free . . . write for it.

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SAVE $ $ $ ON CASES

Now, prices on Cases for all makes of Cameras and Projectors have been sensationally slashed. Also, all our Screens, Cameras . . . in fact all our Photographic accessories are now being sold at amazing prices. If it's a case, specify make and type of your camera. Send TODAY for Free Bargain list.

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figures are in assorted colors of red, blue, green and black, and they will stick on tracing paper or any smooth surface. They can be cleaned with a damp cloth and used repeatedly. MOVIE MAKERS readers may procure, free of charge, one sample Figurette and complete descriptive literature by applying to the manufacturer. The complete Figurette assortment, as described, is $1.00.

New Kodaguides Convenient charts, termed *Kodaguides*, which present, in graphic, tabulated form, essential information which the user needs in the practical employment of many photographic aids, are offered by the Eastman Kodak Company, Rochester, N. Y. One of these, the *Film Kodaguide*, furnishes essential data on all Eastman sheet, roll and pack films in general use. Such information as color sensitivity, Kodak speeds, Weston and General Electric meter settings for daylight and tungsten light is included. A chart shows the monochrome rendition of colors of each film type under artificial, day and tungsten illumination with eight commonly used filters, while spectrograms and other important data are included. All data are printed on a Kodapak laminated pocket size card, three by four and a half inches in size.

Another new guide is called the *Effective Lens Aperture Kodaguide;* this is of special value to photographers who use ultra closeup technique in copying and similar operations. Covering all lenses from 25mm. to thirty inches in focal length, this new guide will be exceptionally helpful in movie work where extension tubes are employed for ultra closeups.

With it, a single dial setting will give all requisite data for the adjustment of exposure under these conditions. These Kodaguides are offered at ten cents each, and eleven other Kodaguides, on various photographic and cinematographic subjects, are available.

New Gutlohn catalog The newest and largest edition of a well planned catalog, which lists the latest and best of 16mm. sound and silent film subjects and illustrates scenes from them, is offered by Walter O. Gutlohn, Inc., 35 West 45th Street, New York. This 112 page catalog, 9th edition, will be sent gratis by the firm, on application.

Filmack booklet A new eighteen page brochure, illustrating and describing many new title backgrounds, is offered to applicants by Filmack Laboratories, 831 South Wabash Avenue, Chicago. This firm specializes in titles of the theatrical type and offers also to movie makers a complete list of titles, trailers, animated announcements and the like, of the same kind which it has supplied for many years in the theatrical field. This new catalog, together with an intriguing little scenario, *Johnny Jones presents "My Dog,"* will be sent in response to a request addressed to the firm.

Eye viewer A handy frame magnifier, which may be carried in the pocket, has been introduced by the Fisher Manufacturing Company, 17 Main Street East, Rochester, N. Y. A rigid frame holds the film in alignment in a short channel, and the double convex magnifier, mounted in a chromium tube, enables the user to set the instrument in focus for his own eyesight and to observe a single frame from edge to edge of the film. Film may be inserted and removed at any point in the reel without cutting it. The price is $1.95. Further information will be supplied by the manufacturer.

"Marseillaise" Jean Renoir, famous French director, has produced a new feature, *Marseillaise*, which is now available in a 16mm. sound version. Covering the period of the French Revolution, the film is a stirring, historical picturization. It is released by World Pictures Corporation, 729 Seventh Avenue, New York.

Photo convention According to an announcement recently made by H. O. Bodine, ACL, executive secretary of the National Photographic Dealers Association, the plans for the coming 1940 Combined Photographic Industry Convention and Trade Show, to be held at the Hotel Stevens, Chicago, will make this affair the finest of its sort ever arranged. The convention will last for five days, August 19 to 23, inclusive. Details of all special features and the exhibitor roster may be obtained from the executive secretary of the N. P. D. A., 30 Rockefeller Plaza, New York.

B & H film viewer lamp It is said that a more even distribution of light over the picture area in a film viewing apparatus is provided by the brilliant new lamp marketed by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. A more uniform arrangement of filament distribution in the new lamp more efficiently concentrates the light on the movie frame in a viewing machine and provides increased brilliancy for a given wattage, it is stated. Further information may be had from the manufacturer.

Kodak on infra red A new title in the series of photographic data books, issued by the Eastman Kodak Company, Rochester, N. Y., is *Infra-red Photography with Kodak Materials*, a valuable, paper bound manual which sells for twenty five cents. This booklet is well illustrated and contains a wealth of useful technical information on the practical applications of infra red photography.

Hartley produces An eight reel, 16mm. subject in sound and color, directly recorded, has recently been completed by Hartley Productions, Inc., 230 West 79th Street, New York, for the Waterman Steamship Line. Donald Manashaw was the cameraman.

N. Y. Ampro moves According to information released by Harry S. Millar, New York City sales manager of the Ampro Corporation, its New York offices will, on April 1, 1940, be located at 545 Fifth Avenue, Suite 605 to 608. Craig Projecto-Editor, splicers, rewinds and other products are also distributed to Eastern territory from this office.

Film cleaner A compact device for cleaning and polishing substandard movie film is now offered by Marks & Fuller, Inc., 44 East Avenue, Rochester, N. Y. The device, made of cast metal and possessing a neat crackle finish, provides a semicircular channel through which the film may be passed in line with the spindles of the regular rewind. This channel is lined with the special cleaning pads which come in contact with both sides of the film. Twelve extra pads are furnished with the outfit. No fluid is used in the process, and the pressure exerted by the pads is adjustable. Price, complete, is $6.50. Further details may be had from the manufacturer.

Novel fade A new, compact and neatly made fading device, called the Fade-O-Scope, recently had been introduced by Fade-O-Scope, Inc., 1 Hanson Place, Brooklyn, N. Y. The instrument is equipped with a pair of discs of Polaroid glass for light control, which give a neutral density effect in the "open" position. Placed before the lens, these discs have no effect on definition or color rendition, although they require a slight increase in exposure. A convenient handle enables the operator to rotate one of the discs slowly until the planes of polarization of the two are opposed, which action produces a very even, gradual fade, occurring uniformly over the entire surface of the picture. The device itself weighs only four ounces, and it may be attached quickly to any lens barrel, one half inch to one and three thirty seconds inches in diameter. The Fade-O-Scope will operate in any position on the lens, and it takes up so little room that there is no danger that it will interfere with the finder. A fast or slow fade in or fade out may be produced, and, by using the device in conjunction with a second exposure, very smooth lap dissolves may be accomplished. This accessory comes in an attractive leather case with snap fastener and lists at $18.75.

For Lett Proudly claiming its due as America's oldest photographic supply house, the James Lett Company, Harrisburg, Pa., celebrates, on April 1, its eightieth anniversary by a gala banquet. This event will be followed by an entire week of celebration at James Lett Company, 225 North Second Street, Harrisburg.

The clinic

[Continued from page 173]

for the purpose. The tracing cloth softens and diffuses the photograph behind it, which makes it possible to use a wide variety of pictures that otherwise would not be considered suitable for title backgrounds.—*R. J. Burke.*

Toning Certain toning preparations, for use on still photographic prints, may be employed with black and white cine film. Likewise, the dye preparations made for the same purpose are well suited for tinting movie film. Directions are included with the products, but often it is necessary to determine the amount of time needed for the operations by a test made on a piece of scrap film. Interesting combinations of tinting and toning will produce excellent effects on positive film titles that are to be spliced in color movies.

No spots Before hanging positive film titles up to dry, after you wash them, remove surplus drops of water by pulling the film through a fine chamois or sponge. If drops of water dry on the film, they may produce water spots on the base. If spots do appear, they may be removed by rubbing the base with a damp cloth. One must take great care to make sure that no moisture reaches the emulsion of the film.

Title exposure Notwithstanding the fact that the intensity of light varies inversely in proportion to the square of the distance from the subject at which lamps are placed, one may find that it is possible to move the lamps in his titler a considerable distance without affecting the exposure. This is true, if the lamps in the titlers have reflectors, since the law of the inverse variation of the amount of illumination does not apply to lights whose rays are concentrated.

Of course, if one moved the titler lamps as much as three feet, he might well expect a variation in exposure, in spite of the fact that the lamps were backed by reflectors. The exact effect

For only $8.50

. . . you get all the facilities to make professional screen titles with the . . .

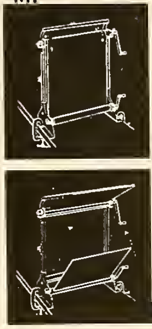
BESBEE TRICK EFFECT EASEL

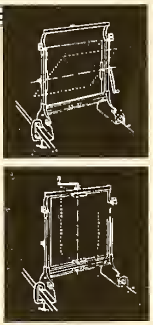
This new device will make the following effects with no other equipment other than your movie camera:

Scroll Titles
Flop-Up and Flop-Down Titles
Turn-Over Titles
Revolving Turn-Around Titles
Curtain Titles
And Many, Many Others

There are no difficult instructions to follow . . . no complicated mechanism to work. The Besbee Trick Effect Easel is simple and easy . . . yet exactingly professional. Complete with various accessories $8.50. At your dealer or write for details.

BESBEE PRODUCTS CORP.
TRENTON N. J.





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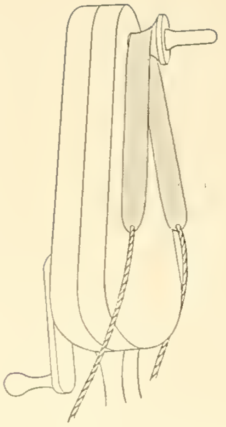
would depend upon the nature of the reflector and the original distance from the lamps to the title.

Narrow splice Splicers designed for use in editing 16mm. negative film produce a splice in which the overlap is one sixteenth of an inch. Such splicers can be used with 8mm. as well as with 16mm. film; they afford to meticulous 8mm. workers a means of making very neat splices. These special splicers may be obtained through most cine dealers, but, to secure one, a special order may be required, since they are not widely stocked.


Design for a simple brake for rewind

Editing brake While he did an extensive editing job recently, a movie maker found that some sort of brake on the rewind would save time. He planned one which consists of a short piece of leather strap and a length of stout cord. The leather strap is about one half inch wide and four inches long; a hole was made in either end. One end of the cord was tied to one hole, and the other end to the other hole. The cord is just long enough so that, when the strap is placed on the spindle of the rewind on the editing table, the loop of the cord almost reaches the floor. This allows the operator to put one foot in the loop, and slight pressure of the foot causes the strap to bear on the spindle and retard its movement. The strap may be placed in the narrow space between the shoulder of the rewind and the reel, on the spindle. A little grease rubbed on the leather will prevent excessive wear without reducing the braking efficiency to a noticeable degree.

Focusing aid Long projector throws, especially those achieved with long focus projection lenses, mean that the projector operator is some distance from the screen, and it may be difficult for him to tell when the picture is in sharp focus. A small monocular field glass or a pair of ordinary opera glasses will aid greatly in ascertaining whether the image is as sharp as possible. Good projection demands sharp focus at all times. It is not enough merely to focus on the main title; one must keep his eye peeled constantly during the show.

Blow them The title trick in which a cloud of letters appears to blow into the scene, and to arrange itself into the title wording, is an old one, but it is still one of the best of the trick effects, especially if it is neatly managed.

Shooting such a title is a simple matter with any 16mm. camera. The title wording, made up of paper letters or other characters of light weight, is set up in the normal manner, and the required amount of film is run off, with the camera held upside down. After a sufficient length of film has been exposed to enable the audience to read the title, the letters are blown off the title card. (Paper letters are easiest to handle, but letters of heavier material may be blown off the title card with an electric fan.) When the letters have disappeared, the camera is stopped. After the film is processed, this length of film is cut out of the reel, it is turned end for end and is spliced back in the standard manner of all reverse motion shots.

Two depth of field tables that may be filed in your technical note book

DEPTH OF FIELD TABLE FOR USE WITH THE f.4.5 4½ INCH LENS

Distance Focused Upon	*f*.4.5				*f*.5.6				*f*.8				*f*.11				*f*.16				*f*.22			
	From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	187		Inf.		172		Inf.		138		Inf.		111		Inf.		83		Inf.		47		Inf.	
200 ft.	128		458		120		595		103		Inf.		87		Inf.		69		Inf.		55		Inf.	
100 "	78		140		75		149		68		190		60		288		51		Inf.		44		Inf.	
50 "	44		58		43		60		40		65		38		74		34		95		30		142	
25 "	23		27		23		27		22		28		21		30		20		33		19		37	
15 "	14	5	15	8	14	4	15	10	14	1	16	1	13	8	16	8	13	1	17	6	12	7	18	7
12 "	11	7	12	5	11	6	12	6	11	4	12	8	11	2	13		10	9	13	7	10	5	14	3
10 "	9	9	10	4	9	8	10	4	9	7	10	6	9	5	10	8	9	1	11		8	10	11	6
8 "	7	10	8	2	7	10	8	3	7	8	8	4	7	7	8	5	7	5	8	8	7	3	8	11

NEAR LIMITS OF SHARPNESS FOR THE f.2.7 ½ INCH FIXED FOCUS LENS

Diaphragm Opening	*f*.2.7	*f*.3.5	*f*.5.6	*f*.8	*f*.11	*f*.16
Minimum Filming Distance	6 ft.	5 ft.	4½ ft.	3½ ft.	3 ft.	2 ft.

NEAR LIMITS OF SHARPNESS FOR THE f.2.7 (15mm.) FIXED FOCUS LENS

Diaphragm Opening	*f*.2.7	*f*.3.5	*f*.5.6	*f*.8	*f*.11	*f*.16
Minimum Filming Distance	5 ft.	4½ ft.	3½ ft.	3 ft.	2 ft.	1½ ft.

SOLVES *Exposure* PROBLEMS

● New Universal Guide for Ciné-Kodaks Gives Immediate, Explicit Answers to Movie-making Exposure Problems

ON the side of all new Ciné-Kodaks is a simple little device that takes all the worry, higher mathematics, and black magic out of the exposure problem.

It's called the Ciné-Kodak Universal Guide. For every type of Ciné-Kodak Film there's a little exposure card designed to slip neatly into place in the Guide; by rotating the disk of the Guide so that its indicator arrow points to a specific light condition, given on the exposure card, you may take immediate exposure readings. One side of the exposure card defines outdoor light conditions; the other covers indoor, artificial light in terms of the number and type of Photofloods used and their distance from the subject. Allowances are shown for the various standard camera speeds and for subjects of average, light, or dark color.

An individual exposure card is now being packed with each roll of Ciné-Kodak Film (obviously, it will be some time before film so packed is generally available). Meantime, Pocket Model Universal Guides, complete with exposure cards for all Ciné-Kodak Films, are available (price, $1) at Ciné-Kodak dealers'. New shipments of Ciné-Kodaks, of course, include the Guide and a set of cards. Present owners of Ciné-Kodaks may have Guides affixed to their cameras. A charge of $1 covers the Guide, a set of cards, installing Guide on camera, and removing the old front exposure plate. Your dealer can arrange this service.

Simple, Explicit, Inexpensive

The Guide for each model Ciné-Kodak, 8 or 16 mm., varies according to that camera's characteristics.

Simple, explicit is this new Guide. With it the precise exposures required for finest results with Kodachrome Film are as easily and accurately determined as are exposures for black-and-white filming.

It's beautifully simple, completely successful.

EASTMAN KODAK COMPANY
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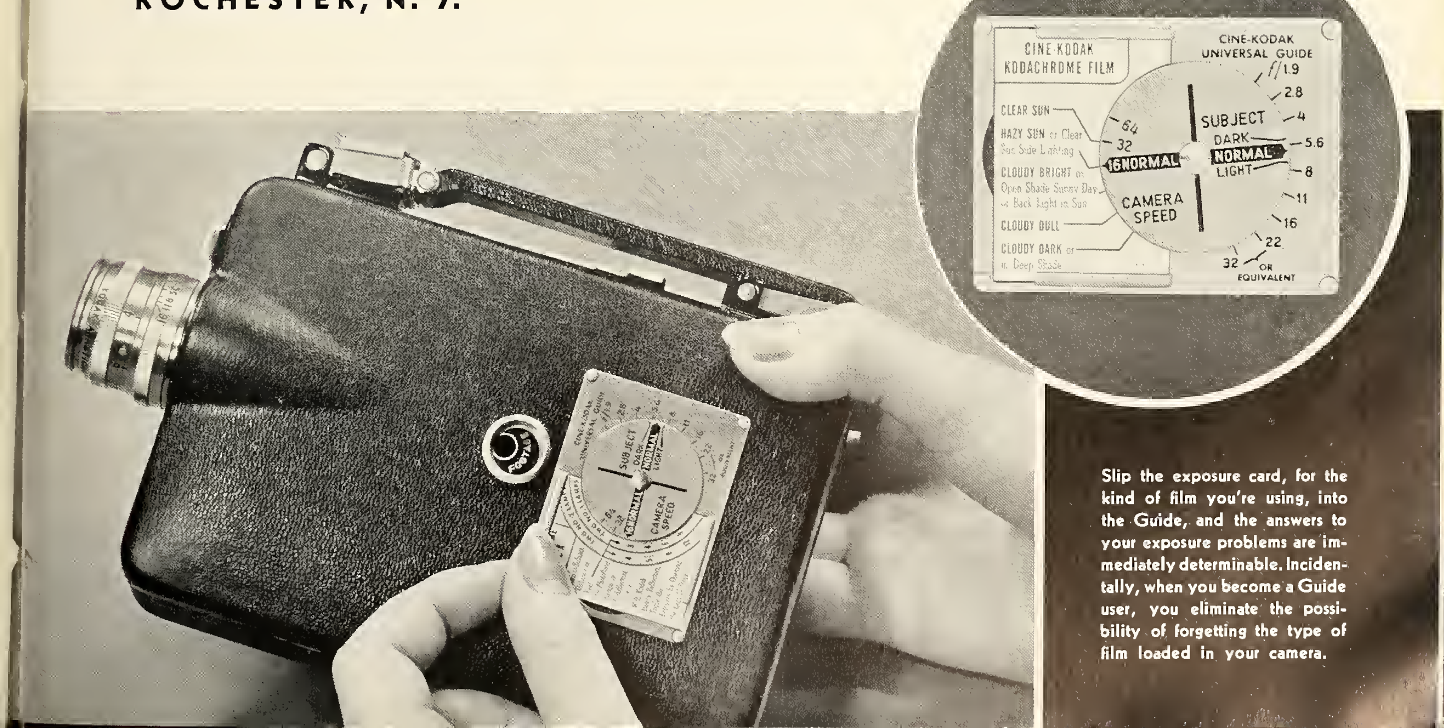
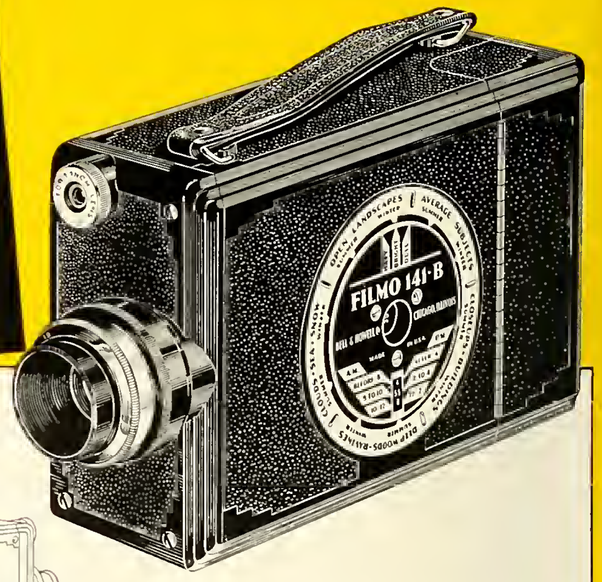
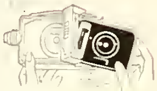

CINE-KODAK KODACHROME FILM
CINE-KODAK UNIVERSAL GUIDE
f/1.9
2.8
4
5.6
8
11
16
22
32 OR EQUIVALENT
CLEAR SUN
HAZY SUN or Clear Sun Side Lighting
CLOUDY BRIGHT or Open Shade Sunny Day or Back Light in Sun
CLOUDY DULL
CLOUDY DARK or in Deep Shade
64
32
16 NORMAL
SUBJECT
DARK
NORMAL
LIGHT
CAMERA SPEED

Slip the exposure card, for the kind of film you're using, into the Guide, and the answers to your exposure problems are immediately determinable. Incidentally, when you become a Guide user, you eliminate the possibility of forgetting the type of film loaded in your camera.

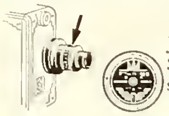
The Perfect Movie Camera for Everyone—the SHELLOADING 16 MM. Filmo



Perfect for Beginners

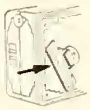


Film drops into place . . . you can load it with gloves on! And change from black-and-white to color film, and back again, even in mid-reel.



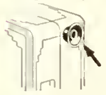
Just one adjustment for all ordinary scenes. Set the light valve (left). A built-in dial (also shown) tells where to set it.

More Fun . . . Less Fuss



Only eight turns of the key (right) and the camera is fully wound, ready to film three average scenes without rewinding.

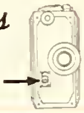
Operator can get in the pictures, because there's a starting button lock to keep the camera in operation.



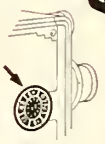
New "positive" viewfinder, sealed dust-tight, rubber-tipped for comfort and to protect eyeglasses.

Can be operated with one hand. Requires no oiling.

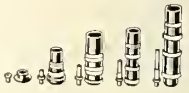
Keep Pace with Your Progress



Makes animated movies . . . cartoons, trick titles, maps, diagrams . . . by pressing this button up, instead of down, for single-frame exposures.



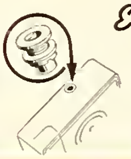
Makes slow-motion movies . . . just by turning the speed-control dial (left).



Permits using extra lenses—telephotos to bring distant subjects close, wide-angle lenses for close quarters.

A truly accurate viewfinder—permits good picture composition. Eliminates the cause of "amputated" pictures because this positive viewfinder is accurate even though you fail to look through the center of the eyepiece. What you see, you get!

Exclusive Additional Features



A new finish, Filmoid, that's waterproof, resists mold, can't peel, can't chip, is practically scratch-proof.

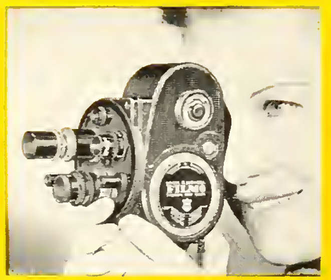
Lifetime tripod socket . . . a steel insert in the strong die-cast aluminum-alloy housing.

Filmo 8 mm. Cameras

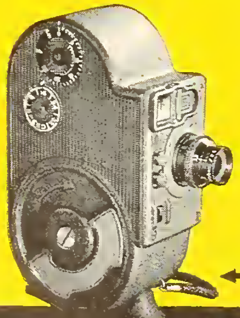
for the finest low-cost pictures

The economy of 8 mm. film appeals to those who wish to enjoy movie making at the lowest possible cost. The quality of the movies that can be taken with a *truly fine* 8 mm. camera, at no more expense per *movie scene* than for a still snapshot, invariably surprises the uninitiated.

Filmo 8 mm. Cameras are built to the same B&H standards of perfection as 16 mm. Filmos . . . built to give you the finest 8 mm. movies. Lenses are color-corrected, governors assure constant speed throughout the run, and shutters give uniform exposure over the entire picture area . . . three requisites to successful color movie making. There are three Filmo 8's from which to choose.



Filmo Turret 8, most versatile of 8 mm. cameras. Priced from $140



←*Filmo "Companion" 8, palm-size, easy to use. Only* **$49.50**

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BELL & HOWELL

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1940

25c

THE AMATEUR CINEMA LEAGUE BRINGS ITS MEMBERS—

★ **1. MOVIE MAKERS**—an interesting and helpful monthly magazine covering every phase of personal movie making and containing news of amateur activities and all new equipment. Beautifully illustrated, each number contains a full measure of articles and editorial features. Technical articles, written by experts, are clear and practical.

★ **2. Technical Consulting Service**—an individual service for which there is no extra charge. You may write in for information about movie making technique and you will receive an accurate and prompt reply.

★ **3. Continuity and Film Planning Service**—a similar consulting service which offers aid in planning pictures of all types, writing titles and editing. Members may apply for film treatments and suggestions for the pictures that they want to make.

★ **4. Film Review Service**—through which you may send your films requesting criticism and suggestions by the League's consultants who are competent technicians.

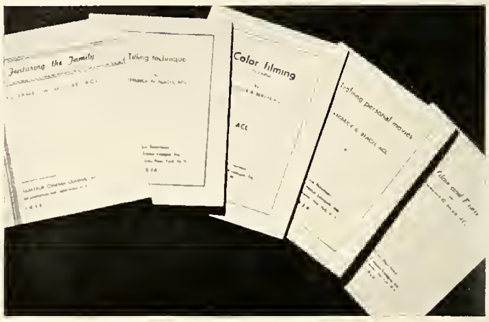
★ **5. Club Service**—in forming amateur movie clubs and in planning programs for them. A Club Film Library, made up of outstanding films produced by movie clubs and individuals, is circulated among clubs without charge.

★ **6. Booklets and Service Sheets**—are supplied on request without charge. Printed booklets on important phases of movie making technique are published periodically and are mailed automatically, as issued, to all members who ask to receive them. New members may receive all current booklets on request.

Among those now in print are:

- *Color Filming* . . . . 27 pages illustrated
- *Titling Technique* . . . . 32 pages
- *Featuring the Family* . . . . 34 pages
- *Lighting Personal Movies* . . 37 pages illustrated
- *Films and Filters* . . . . 31 pages illustrated

Numerous service sheets (mimeographed and reprinted material) are issued from time to time. They are announced in Movie Makers and are available to any member on special request.



These booklets are free to League members

★ **7. Equipment Service**—by which the League offers expert technical advice on the selection of equipment for special cine needs, although it cannot make purchases for members nor secure special discounts for them.

★ **8. Member Film Exchange**—among members is directed by the League. The League facilitates the temporary exchange of films by members in all parts of the United States. A special Medical Film Exchange is available to medical men.

★ **9. Special Services**—in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines.

★ **10. Public Relations**—The League has been able to open national parks and other closed filming areas to amateur cine cameras; it has secured favorable status concerning duty on amateur films and it constantly is alert to secure proper treatment for amateur movie makers whenever any legislation that would affect them is under consideration.

★ **11. Making Better Movies**—A 241 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every piece of equipment and every trick in movie making that you will be likely to use. It is illustrated.

Making Better Movies has served as hand book and cine guide to over 17,000 amateur movie makers!

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May 40

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR

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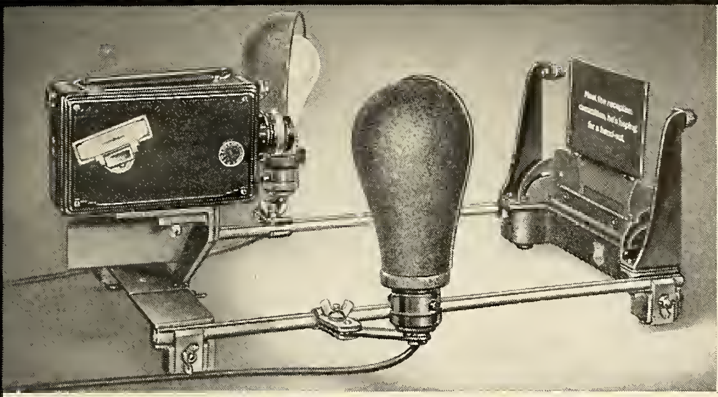


SIMPLE... EASY... SURE: Focusing the new B&H Titler is done with the lens focusing scale; distance is one foot. (If camera does not focus down to one foot, focus corrector is used.) Spacer rods hold camera mount and title card base in correct alignment and spacing. Reflectors are clamped to each rod where they may be moved about for various lighting effects. These reflectors use standard No. 1 Photoflood bulbs.

• • •

If you have a Filmo 141, or 70, or 121, here is the *Character Titler* that assures professional results. It provides means for attaching any one of the above Filmo Cameras at one end—while at the other end is the title card holder which is easily adjusted to align a test card before the camera viewfinder. When test card has been aligned and card holder locked in place, all title cards placed in the holder before that same camera will be correctly positioned with respect to the photographic lens.

For quicker, easier production of professional-quality titles...

NEW BELL & HOWELL CHARACTER TITLER

Accommodates
16 mm. *Filmo* 141, 70, and 121 Cameras

WHAT YOU CAN DO WITH THIS TITLER:

Filming possibilities with this new titler are practically unlimited. Whatever you can imagine—you can do. For example:

Pictures
PRINTED AND WRITTEN CARDS

Title cards of any style — printed or hand lettered.

Hand-written cards with fingers and pen shown in the act of writing.

Animated titles in which movable letters are used.

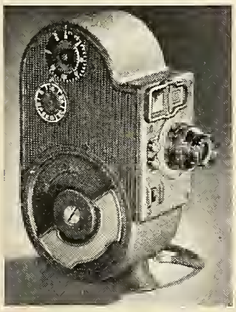
Small scientific subjects such as flowers, insects, etc.

Still pictures and an endless variety of other possibilities.

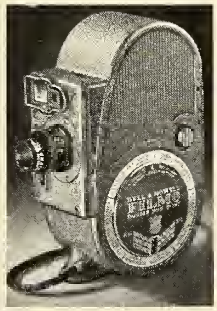
...and for professional-quality movies at snapshot cost

BELL & HOWELL *Filmo* 8 mm. CAMERAS

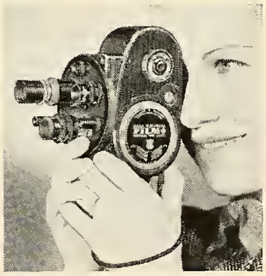
MAKING movies with a Filmo 8 mm. Camera always surprises those who have never tried this most fascinating of hobbies with a Filmo. Precision-built by the makers of Hollywood's professional equipment, Filmo 8 mm. Cameras give you the last word in 8 mm. quality *at no more cost per movie scene than for a snapshot!* And so easy! Just press the button—*what you see, you get.* Lenses are color corrected. Governors assure constant speed through entire run. Shutters give uniform exposure over entire picture area. Filmo 8's provide extra speeds including slow motion. They get perfect pictures indoors or out . . . and they are all *basic* cameras with provision for special lenses and accessories to keep pace with your product. There are three Filmo 8 mm. models from which to choose—and each provides what thousands of seasoned movie makers believe is the absolute ultimate in 8 mm. camera value.



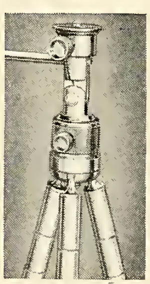
Filmo "Companion" 8
Palm-size, with F 3.5 universal focus lens, only $49.50.



Filmo "Sportster" 8
With fast Taylor-Hobson F2.5 universal focus lens, $75.



Filmo Turret 8
Most versatile of Filmo 8 mm. Cameras, with F 2.5 lens and matching viewfinder objective on three-lens turret, $140.
Pictured here with rewind attachment for making lap dissolves and double exposures, $37 extra.



NEW HI-SET TRIPOD

This moderately priced new tripod provides a host of desirable features. Weighs only four pounds. Folds to only 27½ inches long, yet extends to 64 inches—no stooping. Telescoping legs lock *positively* at eleven different lengths, with ingenious new sliding-collar lock control. Removable pam-and-tilt head has independent lock on each movement and permits full 90° tilt. Tripod and head are entirely of metal, chromium plated over all. Complete, $12.50. Without pam-and-tilt head, $8.75.

New "Universal" Features for Immediate Release from Filmosound Library

(RENTAL OR SALE)

16 mm. sound films specially selected for family use.
"THAT CERTAIN AGE"—*Deanna Durbin, Melvin Douglas*
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25 NEW "UNIVERSAL" SHORTS including "Going Places," Cartoons, and Thrill Specials

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Lists 150 new "independent" acquisitions. Send for it.

MAIL THIS COUPON for complete information. Bell & Howell Company, Chicago; New York; Hollywood; London. *Est. 1907.*

BELL & HOWELL COMPANY
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Send details and prices on ( ) new 16 mm. B&H Character Titler, ( ) Filmo "Companion" 8; ( ) Filmo "Sportster" 8; ( ) Filmo Turret 8; ( ) new Hi-Set Tripod. Include free list of ( ) sound, ( ) silent 16 mm. films for home showings.

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City.................................. *State*......... MM 5-40

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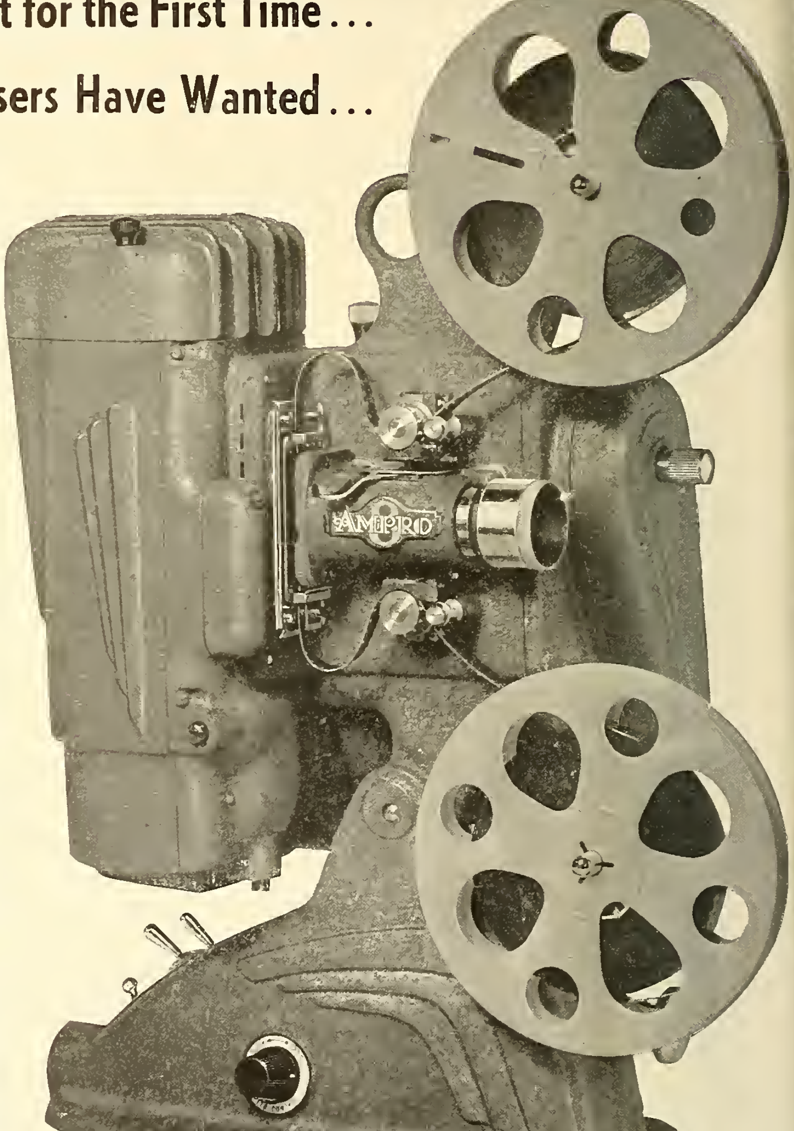
BELL & HOWELL

Today's Outstanding 8 mm. Value!

Ampro Offers an Eight for the First Time...

With All the Features 8mm. Users Have Wanted...



Yes, every feature that good 8 mm. films deserve—brilliance of illumination, reverse pictures, ease of operation, gentle treatment of precious film, in short a smooth satisfying performance—is now available through the new Ampro 8 mm. projector.

For years 8 mm. fans have said "give us a projector that does not penalize us for the economy of 8 mm. film." In this new model—Ampro now makes it possible to show 8 mm. film under ideal conditions.

CHECK THESE MANY SUPERIOR FEATURES

Still Picture Lever ... Automatic Safety Shutter ... Reverse Picture Operation ... Fast Automatic Rewind ... Full 400 foot reel Capacity if Desired ... 500 Watt Illumination ... Flickerless Pictures at Slow Speed ... Efficient Cooling for Forward or Reverse Projection ... Cool Air Intake Across Aperture Insures Longest Film Life ... Automatic Reel-Locking Device ... Micrometric Tilting Knob ... Automatic Pilot Light ... Centralized Controls ... Complete Range of Film Speeds ... Easy Threading ... Quiet Operation ... Has 1" F 1.6 Objective Lens ... Optical System Corrected for Color Films ... Operates on both AC or DC 100-125 Volts

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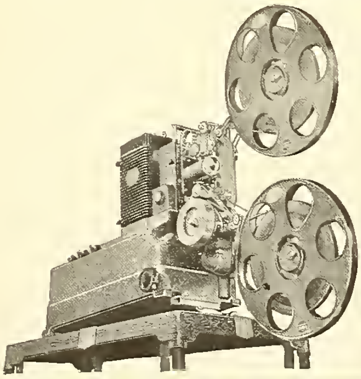

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MOVIE MAKERS

Marcel Gautherot from Black Star

The magazine of the Amateur Cinema League, Inc.

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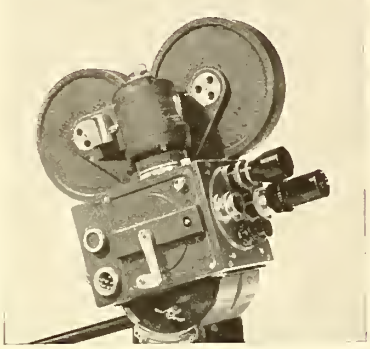

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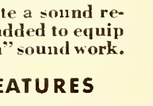

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Closeups—What filmers are doing

Following its première at the Barbizon-Plaza Theatre, in New York City, the program of films for the Eleventh Annual Show of Amateur Motion Pictures, sponsored by Duncan MacD. Little, ACL, and Mrs. Little, has been presented on four other occasions during the past month. These have been at the Newark Art Club, in Newark, N. J.; Dartmouth College, Hanover, N. H.; the Lens and Shutter Club, at the University of New Hampshire, in Durham; the New England Museum of Natural History, in Boston, Mass.

Films included on the program were *The First Christmas Gift*, by Rudolph Rowland; *Gold, Gold, Gold!* by Lillian McNulty; *When The Cat's Away*, by the Lowell Jr. High School Movie Club, ACL, of Long Beach, Calif.; *Mexican Silhouette*, by Clement K. Chase, ACL; *A Christmas Time*, by Esther Martin; *New York World's Fair*, by Ralph W. Smiley; *Flaming Canyons*, by Robert M. Coles, ACL, and Charles H. Coles, ACL; *Marshland Mysteries*, by Robert H. Unseld, ACL; *Skis Over Skoki*, by John C. Jay, jr., ACL; *Below Zero*, by Mr. Little.

If Margaret Graham, ACL, of Torrington, Conn., could ever tear herself away from her thriving travel agency in that city, there is one particular trip she would like to take herself. It's to Nassau, in the Bahamas, where she has been before and, therefore, has friends awaiting her. Perhaps chief of them is a certain black skipper of a glass bottomed boat, to whom she has sent so much trade among cruise passengers that he has paid her a signal honor. He has, he reports, named his latest daughter for her—Margaret. Miss Graham, who is delighted with this recognition of her services, can hardly wait for the opportunity to film her little namesake.

LITTLE'S
AMATEUR MOTION PICTURES

Plaque used as leader for movies shown by Duncan MacD. Little, ACL

With the motto, "See More of the Fair than You Saw at the Fair," Lewis B. Sebring, jr., ACL, and George Tasso, ACL, both staff members of the *New York Herald Tribune*, recently put on their second marathon screening of World's Fair pictures in the auditorium of the Tribune Building. Beginning with a 6 P. M. show for more than 150 fellow employees, these doughty (but slightly dazed) entrepreneurs carried on through the night until the building cleaners threw them out into the chill dawn at 5:45 A.M. Our picture shows them, relatively wide awake, during an intermission at about the halfway point.

Apparently, not all amateur filming of combatant subjects has been barred in England, since Jack Knapman, ACL, of Bristol, reports that he is busy with the production of a picture for his city's Air Raid Precautions unit about incendiary bombing. Although the film will be a teaching subject, its treatment has been dramatized, in the hope, says Mr. Knapman, of making its message slightly more palatable. In spare moments from this job, Mr. Knapman has sandwiched in screenings of *American Journey*, his 16mm. color record of an extended visit last spring to Canada and the United States, which ends climactically at the New York World's Fair.

Found!—a 200 foot reel of 8mm. Kodachrome, identified only on the leader strip as *New Mexico Scenes Fall 1938*. News of this foundling, as yet unclaimed by its producer, comes to this column in a report from L. L. Fuller, ACL, of Silver City, N. M., who sent us a letter from O. K. Leonard, of Hurley, N. M.,

[Continued on page 210]

Marathon: left to right, Lewis B. Sebring, jr., ACL, George Tasso, ACL

George Tasso, ACL

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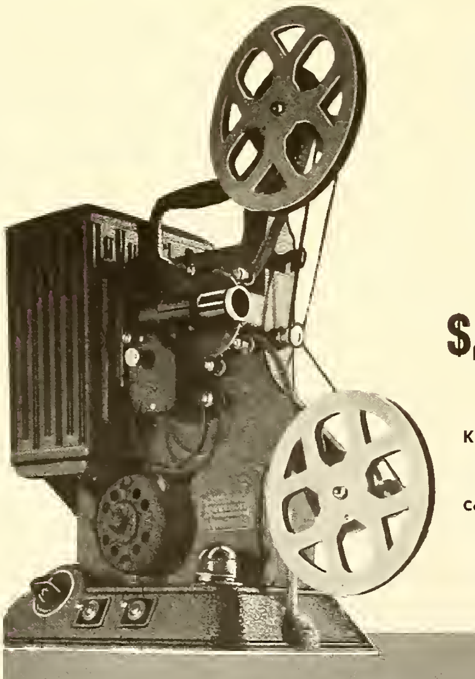

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Closeups

[Continued from page 208]

published recently in the *El Paso* (Texas) *Times*. In this letter, Mr. Leonard—who is himself an 8mm. movie maker—reports finding the reel (a Bell & Howell type. housed in a humidor can) on the highway east of Silver City. Among the film's scenes are shots of cowboys and their chuck wagon starting for a roundup, a sequence of the roundup and branding, evening scenes around the campfire and a number of fine sunsets. Movie Makers will be glad to cooperate with any reader who believes this to be his film.

Plenty of amateur movies are made on Easter Sunday, and plenty of them on the birthdays of a filmer's children—both of these being excellent occasions for good shooting. For Edward F. Killian, ACL. of Mount Rainier, Md., the occasion was, in 1940, doubly auspicious. Not only was March 24 the first birthday of his infant daughter, but it was Easter as well—a coincidence of holidays which would not occur again until the year 2391. Mr. Killian decided not to wait, and went right to work, this year, with the production of a neat 200 foot record of this milestone.

Dr. Lee J. W. Levert, ACL, is another New York movie maker who has shared recently the pleasures of his hobby with fellow workers in his company. As a member of the System Operation Department, of the Consolidated Edison Company of New York, Dr. Levert presented last month, in the company's auditorium, some six reels of color film of the Far West. Among the regions covered were the Rocky Mountains, the Painted Desert, the Grand Canyon, Bryce, Zion, Yellowstone and Yosemite National Parks, San Francisco and the Treasure Island Fair.

If you are planning, this year, on a serious shot at the Ten Best and Hiram Percy Maxim Award, you'll be well advised to follow the forethought of Jack L. Krapp, ACL, of Cleveland, Ohio. We learned about it indirectly, through the motion picture column conducted by W. Ward Marsh, in the *Cleveland Plain Dealer*. Last December, you will recall, Mr. Krapp achieved Honorable Mention with his first serious effort at film making, *The Staff of Life*. Apparently unsatisfied with this award, he began planning in January for his entry in 1940. After two months of research and scenarization, the production slowly began to take shape on film and, according to Columnist Marsh, looks like Krapp's best. It is a study of the work carried on by the Cleveland Society for the Blind; it is known tentatively as *Hands That Work In Darkness.*

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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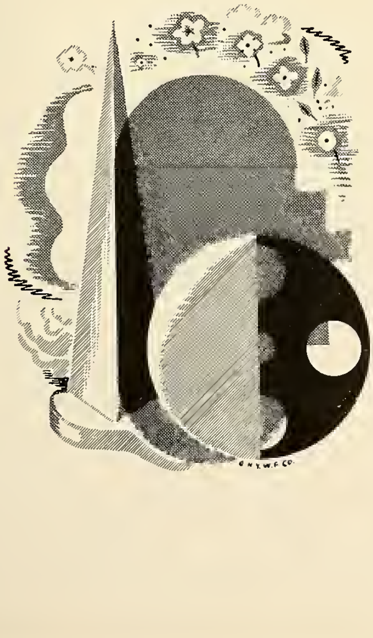

Make the most of it

WHETHER the action of the sun spots, the war or the apparent setting in of a new ice age—both in meteorology and in international relations—is responsible, spring seems lately to have become only a brief interlude between stern winter and broiling summer.

The leisurely season of other days, in which a young man's fancy turned lightly to quite a number of things besides love, has taken on a very Twentieth Century haste, and whatever we want to do in spring must be done quickly, or we shall find it undone and the time for doing it gone with the tulips and the crocuses. We must seize this delectable time without delay, if it is not to escape us.

The movie maker finds a great many things to do in the fulness of spring. First, he has the joy of getting out of doors with some reasonable assurance that he will not be driven back to shelter by a snow storm. He can plan a filming expedition with a hazard, no greater than that of a vagrant shower which will only make everything fresher and greener for his recording of it.

The cameraman who uses black and white film will find a bewildering variety of cloud forms, before and after the quick downpours, that invite his lenses and filters. To be sure, these clouds will be there at other times of the year, but those of spring seem to be more dramatic. Spring waters crowd brooks and streams. They may bring catastrophe to lowland dwellers, but they are full of patterns for movie makers.

Those who film with Kodachrome know that spring has a particularly lovely green, which can be found everywhere. This green makes a brilliant harmony with the delicate colors of spring flowers. The combination is unmistakable; it belongs to spring, alone; later, the leaves will be darker and the flowers will be brighter.

What people do in spring is characteristic of this happy season. They are adventurous and resurgent. Children and their animal pets find a release after winter's confinement. Young men and maidens are content, for the moment, without "swing" and other man made excitements, to explore the renewed miracle of the awakening year. The sluggish blood of age stirs, and grandfathers and grandmothers can easily be persuaded to recapture the moods of forgotten days, so that we may record them, not chair bound, but foot loose.

But there can be no lagging. Truly, the filmer must become the lyre of the spring winds, and he will have to respond quickly to the all too brief magic of this princess of the year's times. If he leaves the camera at home on week end jaunts, there will soon be only full summer and a haunting memory of something that cannot be recaptured.

It is good to forget, for a time, all that is wrong. It is good to live intensely and joyously in a season in which so much in nature is right. If one can somehow catch the rhythm of life in the spring, ever so briefly, he will have got hold of something that is primitive and strong. He will lay up courage for evil days.

As it seems to get shorter, spring becomes more precious. Will the sun spots drive it away forever? Will there come a time when it is only a poet's memory? All the more reason, then, for us to make sure that we miss none of its beauty, so that we may recall it, in the years to come.

Photographs by Fritz Henle from Black Star

We'l

You can film the natural and architectural beauties of Mexico, but be sure not to miss the scenes of human interest that are available everywhere.

ilm Mexico, this time

A film plan made after a visit to a southern Republic

LAURENCE S. CRITCHELL, jr., ACL

WE WENT to Mexico just a year ago, without a motion picture camera. We saw, and did, nearly everything. We motored along those sunny miles of desert land below the border and saw the blue hills creep up behind Monterrey and then saw the Cordillera creep up behind the hills.

We explored the pyramids of Teotihuacan and drank *pulque* (though not very much) in an absurd little cave near the Pyramid of the Moon.

At the Floating Gardens, we went punting; at Puebla, we bought sombreros; at Taxco, we went to church. And I remember a town called Acapulco, on the Pacific Coast, where we lay on the beach and threw coconuts at the monkeys.

It was a good trip. But we had left the motion picture camera behind, as I say; and that was a mistake: nowadays, you cannot, like the Ancient Mariner, get people into a corner with nothing but a story. Pictures have spoiled them; they want to be shown.

So, one excuse being as good as another, we are going down to Mexico again; and, this time, those khaki clad officials at the entrance to the Pan American Highway will find themselves, not only the customs authorities for their country, but also, *Scene 1. Medium shot. Examination of luggage.*

From the border, the Pan American Highway runs south for a hundred miles through a land of small dips and curves and kilometer posts.

Our plan is to make a number of scenes of the car, as it passes through this baked region; for example, one scene from the roadside, another from the desert, another from the surface of the highway, as the motor passes directly over the camera.

At Vallecillo, near Sabinas Hidalgo, there is a shrine on a hilltop, and we plan to stop there long enough to climb the hill and to make, from that vantage point, a long shot of the car as it runs along the thread of highway far beneath.

"A hundred miles below the border," remarks our notebook, "is Monterrey, an urban and sunny little town, with an air of being out to lunch . . ." We have written a tentative title below this entry:

In Monterrey, the Pan American Highway becomes a symbol.

We plan to follow that title with, first, a closeup of the marking, C.N.1, on one of the street corners, and to follow that shot with a few scenes, revealing the salient aspects of the town—the soldiers, drowsing in the shade like the guards in a scene from opera, the shadowy plaza and the mountains that rise behind the town, like the Moquattam Hills behind Cairo. The sequence would end with a closeup of a policeman, waving the traffic ahead.

South of Monterrey, our scenario lists:

(a) Long shot, made from the camera on a tripod, within the car, and filmed while the machine is moving along the road.

(b) Closeup of one of the aged men who ride on donkeyback along the road. (We shall get him to follow the passing car with his eyes when we film him.)

(c) Another shot, made from the moving car.

(d) A scene filmed at one of the family "gas" stations. (At these places, innumerable little Mexican children polish the windshield and the bumpers and the license plates—"a deplorable example," as my notebook remarks cheerfully, "of too many cooks . . .")

The script for Victoria, where we intend to spend the night, lists a shot at twilight, as our automobile headlights are changed to parking lights, followed by a few scenes of the silhouetted roof tops of the town, and then, to achieve the transition, a title:

Next day, we run south steadily.

South of Victoria, the land grows more fertile. The mesquite becomes trees and the trees, jungle. We plan to take our time along this part of the [Continued on page 236]

Laurence S. Critchell, jr., ACL, from Philip Gendreau

Mexican customs office is a good opening shot.

Photographs by Fritz Henle from Black Star

You can film the natural and architectural beauties of Mexico, but be sure not to miss the scenes of human interest that are available everywhere.

We'll film Mexico, this time

A film plan made after a visit to a southern Republic

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(c) Another shot, made from the moving car.

(d) A scene filmed at one of the family "gas" stations. (At these places, innumerable little Mexican children polish the windshield and the bumpers and the license plates—"a deplorable example," as my notebook remarks cheerfully, "of too many cooks . . .")

The script for Victoria, where we intend to spend the night, lists a shot at twilight, as our automobile headlights are changed to parking lights, followed by a few scenes of the silhouetted roof tops of the town, and then, to achieve the transition, a title:

Next day, we run south steadily.

South of Victoria, the land grows more fertile. The mesquite becomes trees and the trees, jungle. We plan to take our time along this part of the [Continued on page 236]

Laurence S. Critchell, jr., ACL, from Philip Gendreau

Mexican customs office is a good opening shot.

KODACHROME ADVENTURES

How to leave the beaten track in color filming

RUSSELL C. HOLSLAG, ACL

WHEN you film in color, use flat lighting. The source of illumination should be behind the camera, and the light should fall on the front of the subject.

This is the advice given to all users of Kodachrome, and, generally speaking, it is very sound advice. If the illumination on the scene is even and flat and if the exposure is correct, all the colors in the subject will be reproduced most faithfully on the screen.

If you should ask an experienced movie maker the question, "Wouldn't side or back light help to make the subject stand out from the background?" you probably would receive the pat reply that the contrast in color between the background and the subject will furnish the effect of depth in full measure.

That is true. The formula is pretty safe. But what would happen if we were to venture beyond the jurisdiction of these principles? Would this be cinematic treason?

When a scene is illuminated by flat, front light, the shadows that create modeling are largely eliminated. The light reflected from the entire surface of the subject is as uniform as possible. Admittedly, this is a desirable condition when the scene is to be filmed in color, because, as we are constantly advised, color does not possess too great a latitude. In filming color, if we set the lens diaphragm, to give correct exposure for high lights, we may not get good detail in the shadows. The color of the shadow area may not be so clear and so brilliant as we could wish.

Yet, the amateur who gets good effects with side and back lighting in his black and white films, may persist in saying to himself, "Perhaps it *is* true that color differentiation between subject and background will give me the effect of separation between the two. But, if I could only add to this the strong, plastic effect which can be gained from shadows, and which well defined back or rim lighting can give, shall I not, then, have another aid at my command?"

To say that color film does not have sufficient latitude to make these effects feasible is to deprive it of some of its rightful qualities. True, it is not wise to attempt to record a subject, part of which is brightly lit and yet which has important parts of its surface in deep shadow. As a matter of fact, it is not wise to attempt this with black and white film, either, even though the monochrome film has more latitude, to record such variations, than has color film.

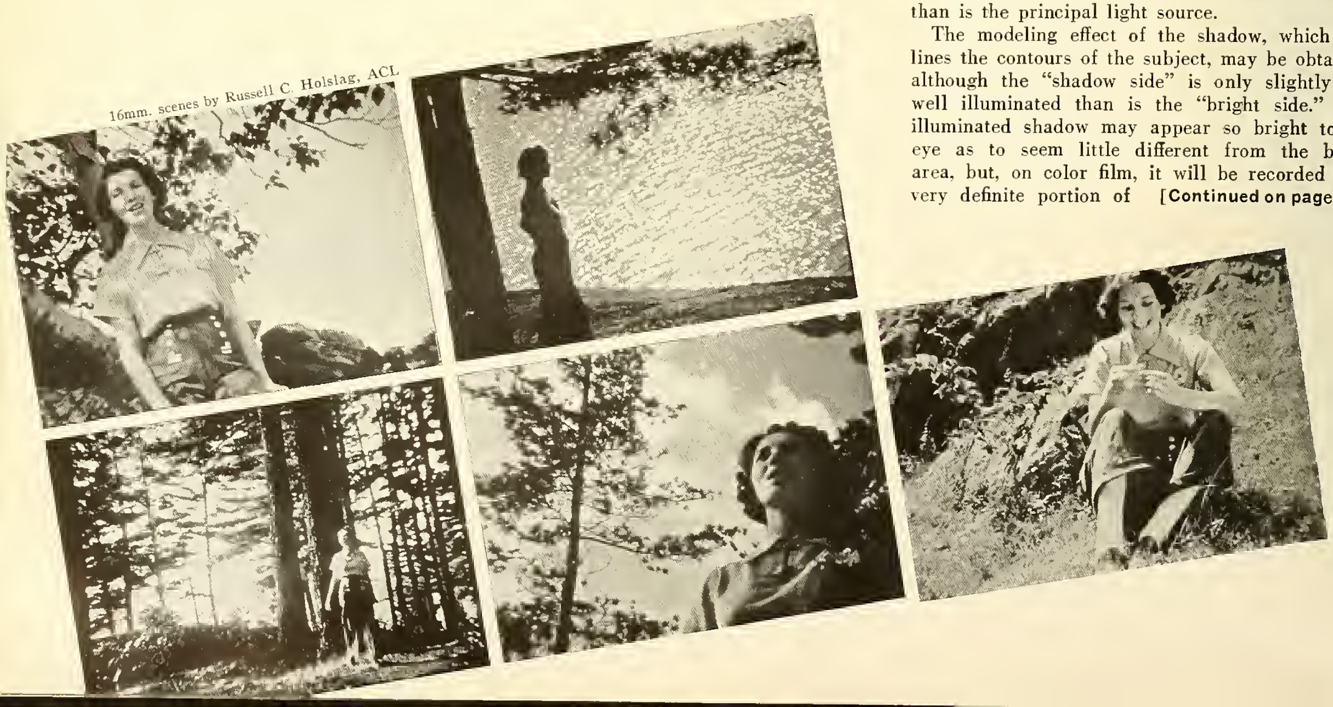
However, instead of turning completely to the sweeping rule that calls for flat, front lighting in color, with elimination of the modeling shadows, why not attempt to retain the pleasant effect of such modeling, by lightening these shadows until they are sufficiently illuminated to show detail, even when the lens is set at the correct stop for the brilliantly lighted portions of the subject?

Shadows that model the features of a subject are desired most often in the case of semi closeups, closeups and portrait shots, and, in such cases, employment of the method to be outlined is not at all difficult.

It is perfectly possible to arrange the subject, so that the principal source of light strikes at the familiar forty five degree angle, partly from the side and partly from the front. The shadow cast on the opposite side may be "brightened up" by means of a white or silvered reflector of large surface, which may be handled easily outdoors. For indoor work, a secondary source of light is used; it is simply placed slightly farther away from the subject than is the principal light source.

The modeling effect of the shadow, which outlines the contours of the subject, may be obtained, although the "shadow side" is only slightly less well illuminated than is the "bright side." This illuminated shadow may appear so bright to the eye as to seem little different from the bright area, but, on color film, it will be recorded as a very definite portion of [Continued on page 238]

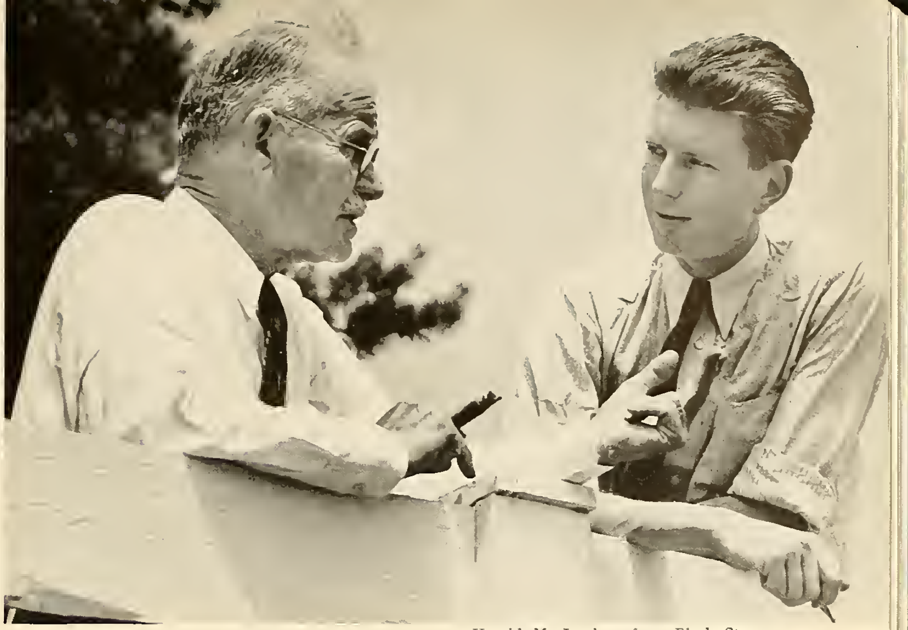
● *Examples of side, back and silhouette lighting in Kodachrome. Top, left: side lighting with shadow pattern on subject; large reflector used. Top, right: silhouette shot; golden afternoon sun reflected from water. Below, left: full side lighting with large reflector. Below, center: sky background and full side lighting; no reflector; polarizing screen used. Below, extreme right: full back lighting with reflector in front of subject.*



16mm. scenes by Russell C. Holslag, ACL

Load your camera
and film Grandpa
in action he likes

HOW YOUNG IS GRANDPA?



Harold M. Lambert from Black Star

He can be as young as your camera asks him to be

BETH BROWN, ACL

A FEW months ago, we made a picture of Grandma, and Grandpa rose up in arms.

"How about a picture of me?" he demanded.

"O. K." we said to that, priming our camera. We had the "prop" boy set out Grandpa's easy chair and bring out his pipe and slippers. The old boy himself descended on the scene. But, when he saw the pipe and slippers, he "saw red." We rescued the tripod in time, but the "prop" boy caught a box on the ear.

"None of that old boy stuff for me," ranted the centenarian. "I want you to know that I'm still a young feller!"

"There! There!" we comforted, and mustered up a quick barrage of adages. "You're just as young as you feel! Life begins at eighty! A rolling stone gathers no moss. The early bird catches the worm . . . "

That last one didn't fit somehow, and we knew it all too late. It met with a gleam of fire from his iron gray eyes.

"I want you," said Grandpa, "to show me in action."

It was no use arguing with the old boy, so we decided to agree with him. "You're right," we declared. And, the minute the words popped out, we suddenly felt that we had hit on something. The idea grew and took firm hold of us. You bet Grandpa was right. Here was a new way to treat the subject. Why not show the world just how young an old boy could be?

How young is Grandpa?—that gave us the theme, a theme that is packed with a wallop.

A few of the skeptics will say that it can't be done. After all, the world has always pictured Grandpa hobbling along on a cane.

Grandpa—in action. Humpf!

That's what I said to myself—at first. But a little research on the subject soon proved that I was wrong. Years don't make for age—not in these modern times, anyway. And so I loaded my camera and took Grandpa in action.

The old boy put on his oilskins, and, together, we went to the scene he wanted to show—the place where he could be himself. Grandpa—old—? Don't you believe it. The way he took the nose of that boat and steered it straight into a choppy sea had me holding on for dear life.

If anything, it was I who turned green in the face when the waves were high—and it wasn't Gramp's old hand that was unsteady on the line—it was mine. It wasn't my bait that brought the fish to the hook. Gramp in action—I had 600 feet of him before the day was over, for we joined up with some cronies of his, and they added their bit to the record.

Before I was through with Grandpa as my hero, I found myself up at Provincetown, famous for its artists. Even more picturesque were the old fishermen that lined the streets, narrow and winding, that hugged the water. Some were so old that they had forgotten the dates of their birth, but they hadn't forgotten, and never would, the skillful handling of nets and wind and sail.

One chap had bow legs—another, a performing monkey—each of them had something to offer my camera. Although no artist, I brought away a dozen prize portraits and, since Gramp had sold me on the idea, I paid off by taking a final closeup of him, wearing a crown of sea spray, like a laurel wreath, on his bushy white hair. He had not only vindicated himself, but he had won the brief for grandpas the world over. Yes, there were grandpas in action everywhere.

I began hunting them down. Ever hear of a *young* captain at the wheel of a big transatlantic liner? No, I didn't think so. Before I knew it, I began collecting captains. I had three from the big ships, which led me down the line to the others. I caught the bug, I confess, of taking old men and their boats. I went out on scows and barges, schooners and sloops. It was something of a surprise to me to find so many old men at sea. I ended up in Staten Island—at Sailors' Snug Harbor—where old men go to sea in their day dreams only.

Little did I think, when I started to make fifty feet of Grandpa, all dressed up in oilskins, that I should finally wind up with a miniature *Down to the Sea in Ships.*

Of course, those of you who live inland are justified in complaining that you have a grandpa, but no ocean.

Ever hear of a place called Hollywood?

Well, from all reports—and these happen to be true—there are dozens of oldsters working in pictures. F. Aubrey Smith, for example, has just celebrated his seventy seventh birthday. What's more, because he is so young in spirit, he draws a stack of daily fan mail from the "flappers." Confidentially, if you look up the records of some of the stars, you will find that many of them belong in the grandpappy class.

No matter where you live—whether it's in a big town or in a very little one—you'll find old men with young ideas, holding down a stripling's job. You may think of a fireman in the light of a dashing and fearless rôle. Yet many a grandfather rides the trucks and charges the flames.

There are grandpas on the police force—thousands of them—their aim as good as ever. No, Grandpa hasn't given up the ghost as yet—not by any

[Continued on page 231]

Then came the King

How new amateur epic was filmed with many surprises

EARL L. CLARK, ACL

DURING the European crisis in August, 1938, I sat by my radio, in common with millions of other North Americans, and listened to the news from Europe. Outside, on the streets, everybody was discussing the probable outcome of the uproar. Enormous headlines flashed from every newspaper. Magazines sprouted articles by the dozen, written by anybody who thought that he knew anything of the issue.

Like everybody else, I asked myself the question, What is the world coming to? I wondered if such things might happen in North America. I considered the hundred years of peace between Canada and the United States and I thought not.

I wanted to express myself on the subject. I wanted to make a movie about it. Why not film the symbols of peace between Canada and the United States, the disused obsolete forts of the past, the unguarded border, the peaceful, happy lives of the neighboring citizens of the two countries?

But why not go further, I asked myself. Why not produce a film of the high lights of contemporary history—the reaction of people to the great events that were happening?

Thus was born the picture that eventually was called *Then Came the King.* The course of public events with which we are all so familiar shaped the movie. The King and Queen visited Canada and the United States. The peaceful, friendly festivities occasioned by their visit formed a large section of the film. The loyalty of the Canadians and their affection for the King and Queen were shown.

Then, the shadow of the swastika fell on the world, and there came war. The effect on Canada of the coming of war was pictured, and, thus, *Then Came the King* gradually took form as an effort to portray contemporary history.

When I first thought of the idea, I realized that it was immense—too immense for an amateur. But I was greatly tempted to see if I could express in pictures the effect of the great current events upon the lives of the people about me. So, I went at it, using a camera of standard make and without any special features whatsoever. I confess that I didn't even use a tripod.

Since the film was based on current events, I decided to photograph everything relating to the general idea. I should later decide what was necessary for good continuity.

As one roll of film took an idea from my head, another idea came surging up to demand another roll of film. By July, 1939, I was horrified to discover that I had shot 1200 feet of film, with only a general plan in mind. In a panic, I drafted a complete scenario for the film.

Planning is supposedly the open sesame to good pictures, but, in making a film of contemporary events, fate and the question of cooperation from officials and friends play a large part.

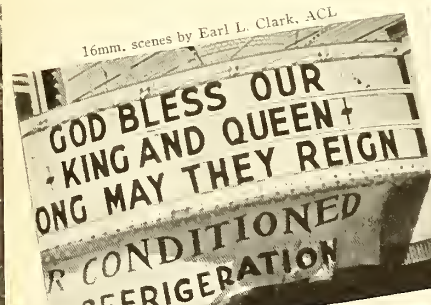
To insure getting good pictures of the King in Toronto, I held a place in the front line for seven hours. The last two hours were spent on top of a milk case. But the gods were perverse. The sky became black, the box broke, and, just as Their Majesties appeared, a hundred piece band marched directly in front of the camera.

Two weeks later, while trying to dodge the Royal procession, I met it head on and was able to walk unmolested to within six feet of Their Majesties and to get beautiful closeups.

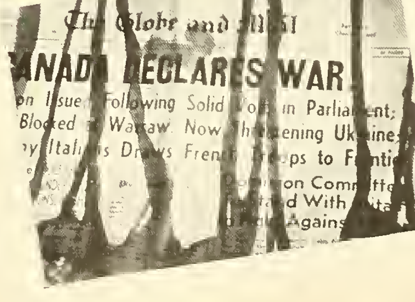
The cooperation that I received in my efforts was of variable quality. I began to recognize early that persuasive ability was almost as important in making a film of contemporary history as technical knowledge. I needed numerous scenes of military events, but, since a large part of the movie was filmed during the critical days preceding the outbreak of war, officials were extremely reluctant to allow an inquisitive amateur movie maker to poke about their premises. Considerable tact and talk were required, to gain consent for even commonplace shots.

I heard that the Navy was staging a sham battle for Fox Movietone. I also

16mm. scenes by Earl L. Clark, ACL



A revolving globe served as one link between sequences



16mm. scenes by Earl L. Clark, ACL

Reaction shots and many other scenes of people were used

wanted those pictures. I finally got permission. But, when I triumphantly arrived at the place for the sham battle, I found that no other cameramen had appeared. It seemed that they were wise, for the exhibition appeared to be nothing but a series of routine drills.

Suddenly, all Hades broke loose. An airplane roared. A siren shrieked. And six hundred soldiers began wild activity. I grabbed for my camera. The little sacks of flour, symbolizing shells, began to fall. Antiaircraft barked. Lewis guns rattled. Ground batteries twisted and squirmed.

If an infantryman was hit by a sack of flour, he was considered dead. The Ambulance Corps rushed in and took him out. Fervently, I hoped for a sack of flour to fall near at hand.

Back and forth across the field I raced, trying to arrive everywhere before the action occurred there. A soldier was hit beside me. I jumped a few feet away, to get a shot of the "dead" man as he was being carried out. I started filming. Lo and behold! The "dead" man arose, to see how the battle was progressing.

I heartily wished now for a sack of flour to fall into my hand. I could have used it with telling effect.

After fifteen minutes of uproar, the show petered out. So did I. I sat down in a glorious sweat. My uppermost thought? No other cameramen were there!

A similar performance, a few weeks earlier, had given me the greatest thrill that I ever wish to receive. The commander of the Governor General's Horse Guards had consented to stage two cavalry charges for me. Being ambitious, I wanted one for a side view and the other for a head on shot, Hollywood fashion.

For movie purposes, it was arranged that the second charge would be made in three waves of two platoons apiece. I was to stand in the center of a large field, with a flag bearer to denote my location. The platoons would split in the center, to leave a space for me as they swept by. For those who understood my rashness, I can only excuse my temerity by saying that I had never before seen the business end of a cavalry charge.

At the given time, I was in the center of the field, awaiting the action. As I caught my first sight of the cavalry, I began to have misgivings. There, trotting toward me, were three hundred high strung chargers. They were uneasy at the unfamiliar sight of two men directly in their path. But no more uneasy than I was! Only now did I appreciate the situation enough to realize my foolhardiness. The trot changed to a gallop. It was an awe inspiring sight.

At a few hundred yards, the commander cried. "Charge!" At that moment, I wondered if I had not taken movie making entirely too seriously. With wild cries and thundering hoofs, the chargers tore down upon us. In a flash, they were by.

"That's the first one!" whispered an extremely nervous flag bearer.

I had forgotten that there were two more waves. But there came the second wave, roaring toward us, with all the fury of a hundred straining men and horses. It was frightful.

Suddenly, I felt quite ill. *I could see no opening for us between the platoons.* The flanks had pressed too closely together. Our opening was obliterated. The flag bearer waved frantically. I shouted. The rest happened too fast to be recollected properly. The horses shied from the waving flag. One fell. Two others tripped over it. The riders were thrown. Chaos reigned.

In my consternation, I could see the third wave coming up. The flag bearer ran to pull in the injured riders. I picked up his flag and ran, waving it, toward the oncoming chargers. They pulled up in a cloud of dust. The officer was quite indignant. He had wanted his picture taken.

The casualties were one broken collar bone, two lame shoulders and one bad case of nerves. The last belonged to me.

"That will be enough for one day. I hope you got your pictures," said the commander grimly. I nodded. I couldn't speak. My heart was probably still in my mouth.

When the film returned from processing, I found that the last few feet amounted to photographic "hash." I had a piece of horse, a piece of sky and a piece of ground—all stirred up by some of the wildest swinging that ever a camera had received. Scrap though it is, that strip of film occupies an honored place among my souvenirs.

I have heard since, upon good authority, that a charging horse will never strike a stationary man. That may be a fact. I might know it, and the rider might know it—but does the horse know it?

Most persons who consent to help an amateur movie maker are anxious to appear at their [Continued on page 233]

Don't scare the birds!

Methods of sound proofing cameras to film wild life

E. KENNETH KARCHER, jr.

THE chief obstacle to filming wild creatures is the sound of the camera that frightens them. The moment that a bird hears the camera, it flies away so quickly that your movie of him becomes only a flash on the screen.

For this reason, the accessory, essential to a movie maker who would film birds, is a sound proof box that will house the camera mechanism. The box can be put in place in front of the nest, and the camera may be operated by remote control by the movie maker, hidden behind a blind. Thus one can film birds without frightening them away.

After building several types of boxes, I finally succeeded in constructing one that completely muffles the sound of the camera. It is made of plywood and is lined with Celotex. A plate glass port, in front, provides a view for the camera.

To give one access to the camera, the box is constructed in two parts. The top section, which fits snugly within the bottom section, may be removed when one desires to adjust the lens. The camera is mounted inside the bottom section, and, in the top section, the glass port is so placed that, when the box is closed, the window is brought in front of the camera lens.

If the camera is mounted directly on the bottom of the box, the sound vibrations will travel through the wood. I discovered this fact, in my first attempt to muffle the sound of the camera. I built a box around a camera, mounted on a tripod, and I discovered that the sound of the camera mechanism was carried to the tripod legs.

In building my latest box, I evolved the following procedure of mounting the camera. I secured a small piece of plywood and, in this, I bored a hole a little larger than that required for a one quarter inch, "twenty" bolt, which fits the camera's tripod socket. The hole was lined with a piece of rubber pressure tubing and the bolt was inserted through it. Over the bolt, on top of the board, pieces of rubber were placed to serve as washers, and the camera was screwed into place. It was held there by a wing nut, screwed to the bolt at the bottom of the board.

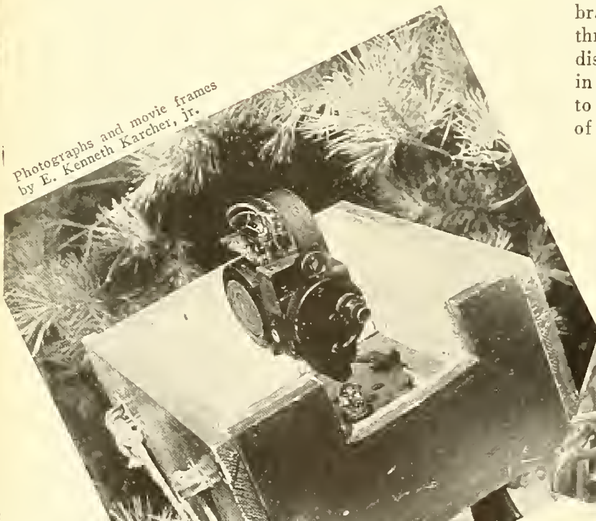
A sponge rubber pad was then placed in the bottom of the box, and, on top of it, I put the board on which the camera was mounted. To hold the board in place, on either side of it, I drove a nail into the bottom of the box. The nails were covered with felt and were bent so that, turned toward the board, they would hold it in place.

In using the camera box, the top section must be removed to set the diaphragm for exposure and to focus the lens. But I wanted to be able to start and stop the camera from my position when I was concealed in the blind, and, for this purpose, I bored a small hole in the bottom of the box and through it passed a length of ordinary fish line. One end of this was attached to the control of the camera mechanism, so that I could start or stop the camera by pulling the other end from my position of concealment, nearby.

This method of controlling the camera is satisfactory if the operator is stationed near it. If one is working from a greater distance, it is better to use an electrical relay, consisting of a solenoid and plunger.

None of the birds that I have filmed has been disturbed by the sound

[Continued on page 248]



Photographs and movie frames by E. Kenneth Karcher, jr.

• Top left, bottom section of sound proof box designed for movie cameras. Below left, the author, using earlier models of his sound proof box, is filming a phoebe nest shown in the frame enlargement at the right. Top right, a scene of a least bittern.

Grounds of garden club members offer scenes like this

R. I. Nesmith and Associates

WHEN WE RECORDED GARDENS

Filming for members of a garden club has interest

HOLGER AND DOROTHY VAN ALLER

IF YOU like taking pictures of flowers, but dislike footing the bills, try selling your services to a garden club.

The members of our local garden group came to us with a proposal that we make a film for them, and we were delighted at the opportunity. We accepted and, as a beginning, we outlined our ideas for the project in a letter, copies of which were sent to each member of the club. Our letter follows.

Dear Members of Garden Club:

We have agreed to make a color motion picture of your gardens.

Certain problems are inherent in the arrangement, for it is a more difficult task to weave into a coherent whole, movie scenes of the properties of twenty five members than views of one person's garden. The blooming period of flowers is not controllable, and long term weather affects plants, while immediate conditions govern photography.

We plan to make one 400 foot reel of 16mm. film. Of those 400 feet, seventy five will be needed for titles, if one title is allowed for each of twenty five gardens. That leaves 325 feet for the gardens. If there are twenty five gardens, about thirteen feet may be used for each garden, which would provide three average shots (views) or, possibly, four short ones. These may be one long shot, or general view, of the garden and two or three closer views of individual plants or single flowers.

We shall not always be able to come exactly when each of you wishes, but we shall do our best. Personal obligations, other gardeners' reservations and the weather may make us a day or more early or late.

Color movies require more care with light conditions than do black and white films. They *must* be taken on sunny days for the best results. While it is possible to get a picture in dull weather, it will lack brilliance and sparkle.

To obtain the best color rendition, color movies must be taken with the sun directly behind the camera; that is, with no shadows visible on the objects being photographed. Late and early in the day, the light is overly rich in red rays, and all objects photographed at those times appear with a reddish cast. All color pictures, therefore, should be taken between a time, three hours after sunrise, and a time, three hours before sunset.

We prefer to visit each garden only once. We are making no profit on the film and cannot afford to do extra traveling. In addition, the effect will be better if all shots at one location are taken at the same time.

A sequence showing a bed of peonies and iris, followed by a closer view of the iris and a closer view of peonies, and possibly a closeup of the heart of a peony, would be more satisfying than (1) a pink peony; (2) a yellow and blue pansy; (3) a red zinnia; (4) a golden chrysanthemum. The latter sequence might be good from the viewpoint of the gardener, but it would not be appreciated by a general audience. Composition and color are much better shown on the screen than is mere size.

Will you try to plan schedules that will enable us to make a film that will run smoothly through the seasons—starting with the crocuses of early spring and ending with hardy bronze chrysanthemums? In a film necessarily lacking a plot, some connecting thread of continuity is necessary for smoothness. The progress of the seasons would serve as such a unifying theme.

A blank is enclosed for your convenience in making an appointment with us. We realize that drought and insects may affect the varieties of blooms that you wish to have pictured and that dates can be made only approximately at this time. Will you telephone us one week ahead, if the schedule must be changed? We, in turn, shall telephone you immediately before we come.

If there are questions or suggestions, feel free to call us.

Sincerely yours,

________ ________

Because only three of the sixty members of the garden club returned the blanks, it finally became necessary for the secretary to call thirty five of the most active members by telephone. She was then able to make up a chart which showed the dates when each member thought her garden would be at its best. Twenty nine individuals set dates; many of the others professed a strong interest in flowers, but had no gardens.

By the time rains and drought and vacations had taken their toll, there were only twenty

[Continued on page 239]

HOW TO FILM DOUBLE EXPOSURES

These interesting effects can be made with patience

FREDERICK G. BEACH, ACL

MOVIE ghosts are made on film.

The unearthly form in a photoplay, that scares the week end guests at the haunted house into a dither, is not a cellophane figure. The actor that played the spook is as solid as anybody; but you can see through him by means of a fairly simple cine trick.

Anybody can do it

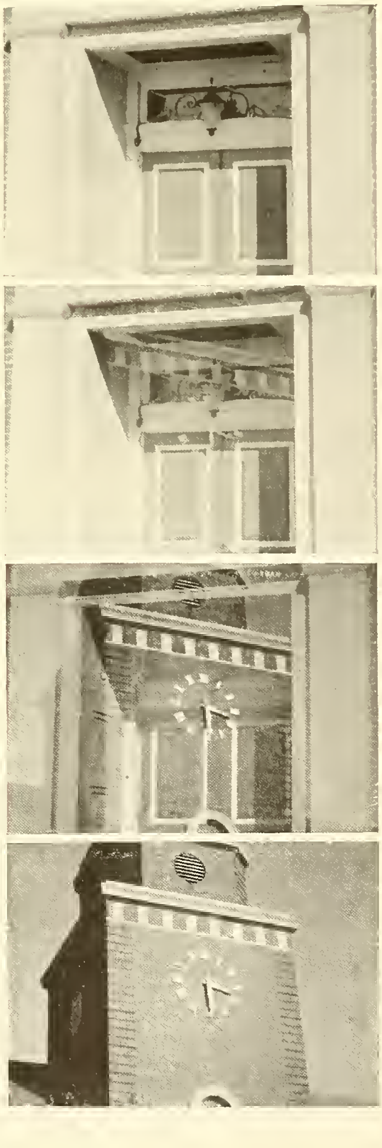
This trick is easier than you might believe, after seeing its name. It is called double exposure, which sounds rather technical, but it means just what it says. Two pictures have been made on the same length of film.

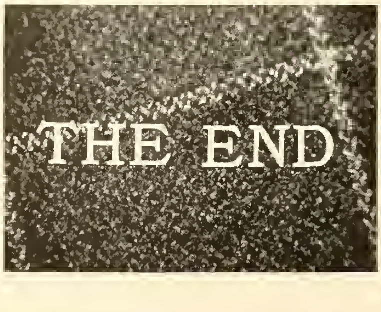
Double exposure is more than a source for movie ghosts, because it does a number of other things that make films more lively. A title like the one that is shown on this page might have been made by somebody's careful work in filming a double exposure.

Dissolves, in which one scene melts into another on the screen, are made by exposing the same length of film twice.

The lonely farm boy wants to be a "G-man," a "name band" leader or, maybe, a radio comedian. Above his head, as he dreams, we see a vision of what he hopes to be. The dreamer makes his wish come to life, in the movies, on the same strip of film that shows him in the cow pasture. The whole thing is done by double exposure.

16mm. scenes by Frederick G. Beach, ACL





• *The frames, left, show stages of a dissolve which is created by double exposure. The title, below, was made by double exposure, following a method discussed in this article.*

It's not an accident

To get double exposure with a snapshot camera is easy. There is no trick in it, because we need only forget to wind the film on which we took the last picture. With movies, we cannot forget to wind the film, because the camera does the winding. Nobody gets double exposure in movie making, unless he wants it. What must be done with a cine camera is to get the exposed film back to a place where it can be given another picture. The film must be rewound.

Some cameras are so built that film can be wound backward when they are closed. If you have one of these, your double exposures will give you no trouble. If you have a simpler machine, some careful and patient work lies ahead, but it is work that will be well repaid by its results.

Working in the dark

To rewind the film in the average camera, you must have a really dark room, fingers that can find their way without the help of your eyes, and unlimited patience. The room must be pitch dark; if you can even sense the dim outline of anything in it, it will be too light.

Your first visit to this darkroom will be short. Carry the loaded camera into it and open the cover; if it is not a part of the camera, remember where you laid it, so that you can find it again, in the dark. On the take up reel side of the gate, make a notch in the upper edge of the film—a small one, so that the film will go through the gate and the sprockets, in spite of it. This notch will mark the beginning of the first picture that will make up your double exposure. A pin prick will serve as well as a notch, but, after the film is processed, you will have to cut out the frame that has been pricked. When you have made the notch, cover the camera. You are now ready to shoot the first picture.

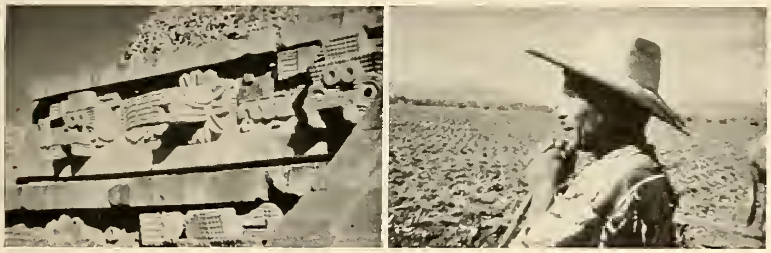
When the first exposure has been made, take the camera back to the darkroom and remove its cover. Unthread the film from the gate and the sprockets. Letting the film slip through one hand, so that you can feel the notch at its edge, turn the feed spool with your other hand and rewind the film until you meet the notch. Then thread the film again, so that the notch is on the feed reel side of the gate, and close the camera. It is ready for the second exposure.

How much exposure?

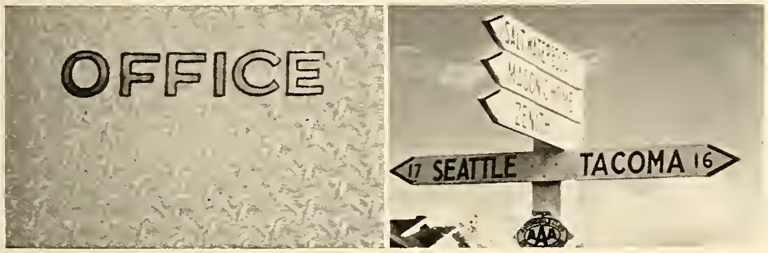
Although rewinding cannot be done by main strength and awkwardness, it does not call for any careful judgment. But a problem that we meet in making some double exposures does need real thought. Behind this thought lies a fact that we must remember. Although we give two exposures to the length of film on which our ghost trick, for example, will be performed, the net effect, so far as the fim is concerned, will be

[Continued on page 242]

Good frames from Good films



Architectural studies and human interest are combined in *Mexico*, a travel record in color, by Dr. Orville R. Withers, ACL, of Kansas City, Mo. A judicious choice of side lighting brings out the modeling of the famed serpent heads of Quetzalcoatl, at San Juan Teotihuacan, while the peasant farmer was turned toward the sun, to prevent the shadow from his broad hat from falling on the front of his face.



Movie scenes of signs and guide posts will sometimes serve as titles. Jess Leverich, ACL, of Olympia, Wash.. made the scenes shown above for his color film, *Masonic Home*, a story of life at the Washington Masonic Home. Both scenes are distinguished by their tonal values, particularly marked in the "Office" closeup.

Scenes of crowds, in costumes of many lands, stress the international aspect of Moral Re-Armament, shown in color in *America Awakes*. Albert H. Ely, jr., ACL, of Washington, D. C., was in charge of production.

This color scene, combining atmosphere and composition, was made by George Tasso, ACL, of Brooklyn, N. Y.; it is included in *Camp In Paradise*, by Lewis B. Sebring, jr., ACL, of Brooklyn, N. Y.

Lively, natural acting, shown in this frame, and pleasing compositions, in movement, are found in *White Caps*, by Mildred Greene, ACL, of Long Beach, Calif. This black and white film pictures youth at play.

In this black and white scene from *Vocational Guidance*, by George T. Luhrs, ACL, of Brooklyn, N. Y., dramatic lighting has been used as an aid in composition and to emphasize the face of the subject.

C. Brooke Elliott, K.C., of Ceylon, India, made, in color, this interesting study of a switch tower on the Ceylon Railway, where Ceylonese natives use their feet, as well as their hands, in changing switches.

Sunlight from a window high lighted the blond hair of this youngster, for an interior color shot in *Chaff*, filmed by Benjamin F. Farber, jr., for the Board of Home Missions of the Methodist Church, ACL.

Film them--they're off!

Including a scenario that you can film at a race track

HARRY V. MERRICK, ACL

IF YOU want to film action, ceremony and human interest, visit a race track. Any track where horses race will do. If you want to get some really natural shots of the members of your family, take them along with you, for, when the track fever gets them, they will pay no attention to you or your camera.

When you arrive at the racing park, don't make a beeline for the side of the track. The preliminaries are not only interesting and colorful film material, but they add some useful continuity. The arrival of the crowds and the activities in the paddock, such as saddling and parading the horses, will help to make your film complete.

A simple, but effective, introduction begins with a distant scene of the racing park, followed by scenes of the crowd arriving.

Here, you have a good opportunity to include a shot or two of your family, as they enter the park.

Continue, by shooting scenes of the spectators milling around the saddling stables and the paddock. At the paddock will be your best opportunity to get close views of the jockeys and horses, as they prepare for the races.

Shots of the saddling operations and views of the jockeys receiving their final instructions make interesting film material. If it is necessary to use your telephoto lens, in getting these shots, be sure to put your camera on a tripod. If it is impossible to use a tripod because of the crowds, hold the camera against a post or a railing. As a last resort, you might use a friend's shoulder as a camera support, but make sure that he isn't betting on the horses.

Include some scenes of the spectators feverishly consulting their racing forms and "dope" sheets. But take care! Those feverish spectators have a way of walking backward and waving their arms at times, so provide yourself with a friend, to stand guard and to ward them off, while you are shooting.

During the parade, try some shots of the thoroughbreds, made from low, upward viewpoints, and some closeups of the jockeys and their colorful trappings.

Before the big rush starts for the track side, find a position on the rail, at a spot that is a short distance beyond the finish line. When the fans line up along the rail, and the horses come out on the track, you will discover, if you have not done so already, that horse racing is exciting. By carefully observing the crowd, you can pick out the various elements which produce the excitement.

You will find that the secret of getting it on film lies in shooting details—close scenes of spectators in various stages of excitement, straining horses and pounding hoofs. All these scenes will help represent the spirit of the crowd, and, if you arrange them carefully, they will create an exciting tempo.

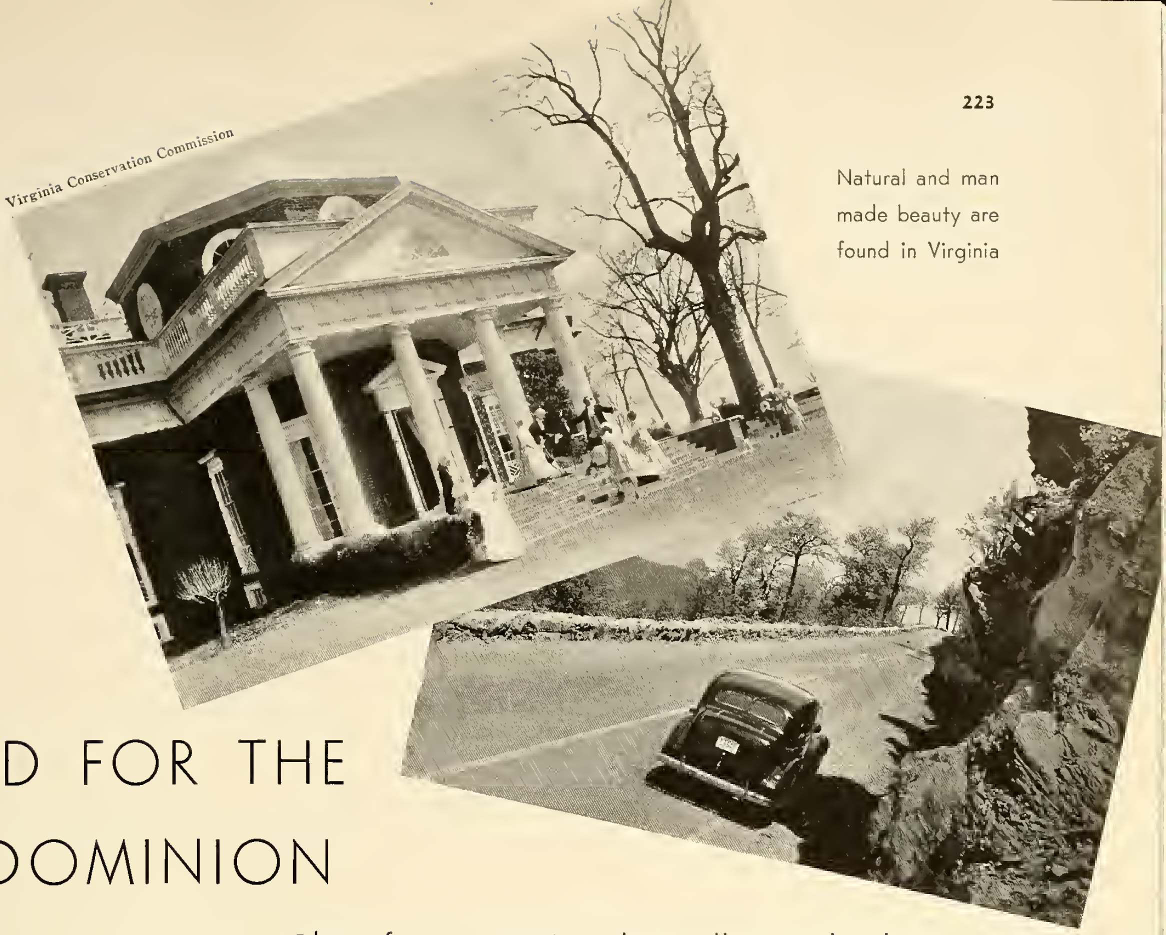
This job may seem to be quite an assignment for an afternoon, and it certainly will be more than an afternoon's filming, if you shoot haphazardly. But, if you follow a simple routine, you can get all these shots, and more, in the time that is available.

Here is a system that has

[Continued on page 240]

• *You can get shots like these easily, if you follow suggestions given here*

16mm. scenes by
Harry V. Merrick, ACL


Virginia Conservation Commission

Natural and man made beauty are found in Virginia

BOUND FOR THE OLD DOMINION

Plans for a vacation that will soon be here

J. STUART WHITE

I WAS in Old Virginia twice, lately, but my movie camera had to be left at home. This summer, I am going again to that historic State, and my camera will have the place of honor among the things that will be put into the motor car.

I have even planned the footage that I intend to get during this visit. If determination and care can produce results—and I believe they can—I shall come back with a real Virginia movie.

The opening sequence will show the Nation's capital, because Washington may well be called the northern gateway to the Old Dominion. This sequence will be introduced by the title, *Washington, a city of distances.* There will be several scenes taken from the top of the Washington Monument, to show the city spread out below; eastward is the Mall, the broad and beautiful opening that connects the Lincoln Memorial and the Capitol; southwest lies the Potomac River, Arlington Cemetery and the Virginia shore; northeast are clustered the buildings of the United States Government, in the famous "Triangle." There will be no panorama here, but there will be well chosen viewpoints with some foreground for the shots, to give depth to the scenes.

Down to earth again, from the Monument, after a few scenes have been taken of the shaft itself, going northward across the park that surrounds it, the camera will record the Treasury Building, on Fifteenth Street, and will secure a long shot up Pennsylvania Avenue to the Capitol. This will emphasize the initial title. To the Capitol we go next, and then out on the Mall, at its eastern limit, to get another long shot, westward to the Lincoln Memorial. This will be filmed in the morning, when lighting is at its best for color, because I shall use Kodachrome. There will be a journey down the Mall to the Lincoln Memorial, where the morning sunlight will strike the great statue of Abraham Lincoln. I shall get some extra footage here that will be used later. The massive columns of the Memorial invite efforts at composition from interesting angles.

Another title, *Washington, city of splendor,* will introduce sequences of some of the imposing public structures. There will be shots of the Federal Reserve Building, the Folger Shakespeare Memorial Library, the Library of Congress and the beautifully classical Supreme Court Building; last will come the White House, as a climax for this sequence.

A third title, *Washington, city of history,* will begin the final capital sequence. Here will be used the shots of the Lincoln Memorial and of the Washington Monument that will have been taken earlier. Without interruption, now, my film (and my vacation) will move across the Potomac River to Arlington Cemetery, where so many of the makers of American history are buried. I shall get a scene of the tomb of the Unknown Soldier.

Going on to Alexandria, the camera will find itself surrounded by historical associations. Christ Church with its tombs, where Washington's pew and his family Bible may be seen, and some of the old houses will be filmed. In Alexandria, too, is the tomb of an unknown soldier in the Presbyterian Meeting House churchyard. This hero died in the Revolutionary War, but the Alexandria Post of the American Legion has done honor to him with a tablet that reads:

> *Here lies a soldier of the Revolution whose identity is known but to God. His was an idealism that recognized a Supreme Being, that planted religious liberty on our shores, that overthrew despotism, that established a people's government, that wrote a Constitution setting metes and bounds of delegated authority, that fixed a standard of value upon men above gold and lifted high the torch of civil liberty along the pathway of mankind. In ourselves his soul exists as part of ours, his Memory's Mansion.*

My film will record this sturdy American sentiment.

We shall leave Alexandria by Route One and go on to Pohick Church, built in 1768 under the supervision of George Washington and George William

[Continued on page 244]

PRACTICAL FILMS

LAURENCE S. CRITCHELL, jr., ACL

Lecture Movies

Recently returned from a thousand mile trek through the jungles of British Guiana to the Amazon, William G. Hassler, ACL, official photographer for the Terry Holden British Guiana Expedition and leader of three earlier expeditions to Haiti and Santo Domingo, is presenting to school systems and junior audiences a series of lectures illustrated with movies. He also offers other 16mm. black and white and color films, depicting natural life in field and stream.

His film, *Through British Guiana to the Amazon*, which was first shown in New York to the Explorers' Club, was purchased, not long ago, by the National Broadcasting Company, for use in television. His nature films were screened last month in Chicago, where Mr. Hassler presented seven subjects to as many schools in less than two days—rather (he reports) a busy program. Mr. Hassler's work is an example of practical filming in an unusual and rewarding field and one, in particular, which has not yet been fully exploited.

Publicity Campaign Filmed

Produced for Fels-Naptha Soap Company, by B. A. Goldbaum, ACL, of Philadelphia, Pa., *A Typical Day in a Cradle Car Nurse's Life* tells the story of a unique publicity campaign, originated by the makers of Fels-Naptha soap, a campaign in which the nurses daily distribute baskets of produce to those mothers in Philadelphia who have just had babies. The film opens in some of the homes of those new mothers, then shows the arrival of the nurse, the distribution of the presents and a few of the more amusing incidents which, from time to time, are also part of the experiences of a Cradle Car nurse. The film is on 200 feet of 16mm. Kodachrome, and it will be shown at conventions and advertising meetings in Philadelphia.

Picture the soft stone quarries if you visit Bermuda

Census Reels

Four new motion picture films have been produced by the Department of Agriculture in Washington, D. C., to serve as part of a visual education program for census takers. The first reel, entitled *The 1940 Census*, sketches the history and importance of the United States Census and shows the value and use of the data that Census records provide.

This reel was planned to give the enumerator a comprehensive picture of the job he is doing; it sets forth general enumeration principles; it stresses the confidential nature of Census returns; it shows that the first Census was ordered by the framers of the Constitution; and it pictures what happens to the facts and figures turned in, from the field, to Washington, where amazing machinery brings seeming inchoate masses of figures into orderly, accurate and specialized statistical data.

The more specific training material has been put into the remaining three reels, entitled *The 1940 Census of Population*, *The 1940 Census of Agriculture* and *The 1940 Census of Housing*.

Migrant Workers Studied

The social and economic problems posed by Florida's migrant agricultural workers are ably studied in *Chaff—A Story of Migrants*, recently produced by the Board of Home Missions and Church Extension, ACL, of the Methodist Church, in Philadelphia. Benjamin F. Farber, jr., was in charge of the production. The picture is 700 feet of 16mm. Kodachrome, and its action is centered in the vast celery farms of Belle Glade, Florida, where the Community Center Nursery, a mission project, takes care of the many workers' children while the parents are busy in field and factory. Copies of the film will be available, for rental or sale, through the Board of Home Missions.

MRA Movie

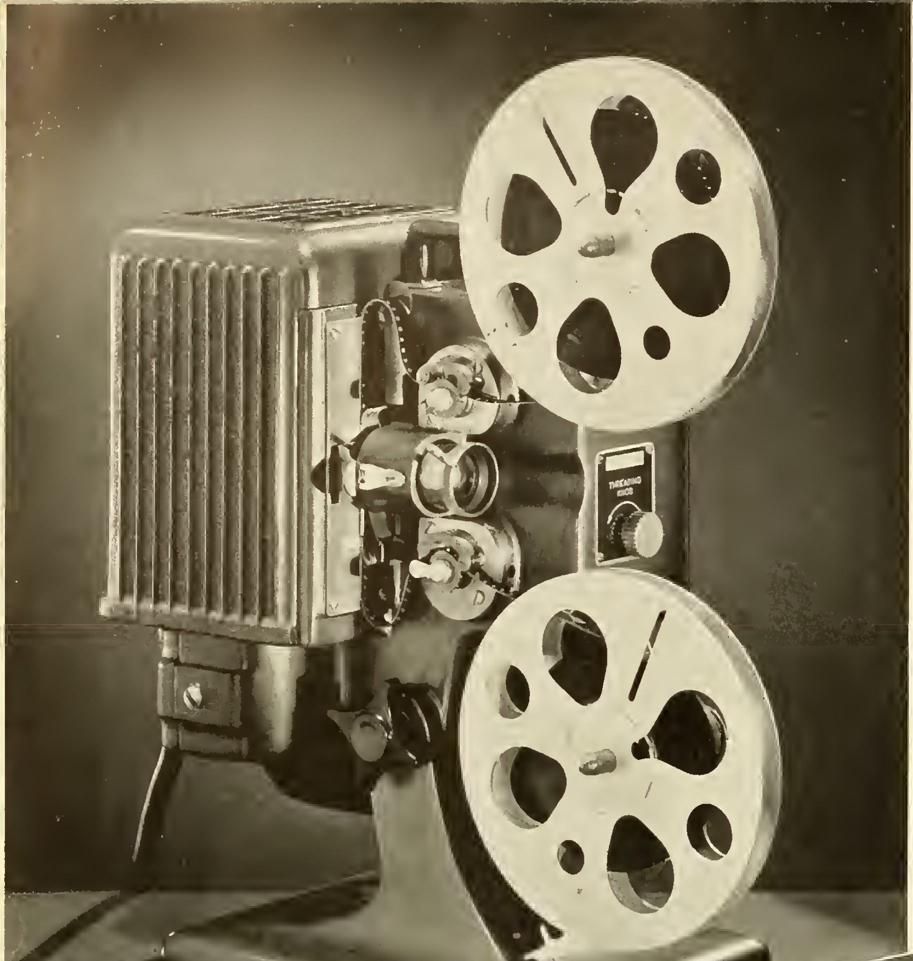
The Second World Assembly for Moral Re-Armament, held during the summer of 1939 in Southern California, is pictured in *America Awakes*, a two reel, 16mm. color film, produced by Positive Pictures for MRA, outgrowth of the Oxford Movement. Here are seen the more than 2000 delegates from some thirty countries, and the throng of 30,000 that packed into Hollywood's Bowl for the chief gathering of the Assembly. Here are the massed and flowing banners of the delegates during MRA Day at the Golden Gate International Exposition, an occasion hailed by Leland Cutler, director of the fair, as "the most significant day of the exposition." Albert H. Ely, jr., ACL, of Washington, D. C., was in charge of production of the film, which is available for rental, to individuals and interested groups, through Moral Re-Armament, 61 Gramercy Park, New York City.

[Continued on page 244]

The non theatrical movie as used for various purposes

Models 7

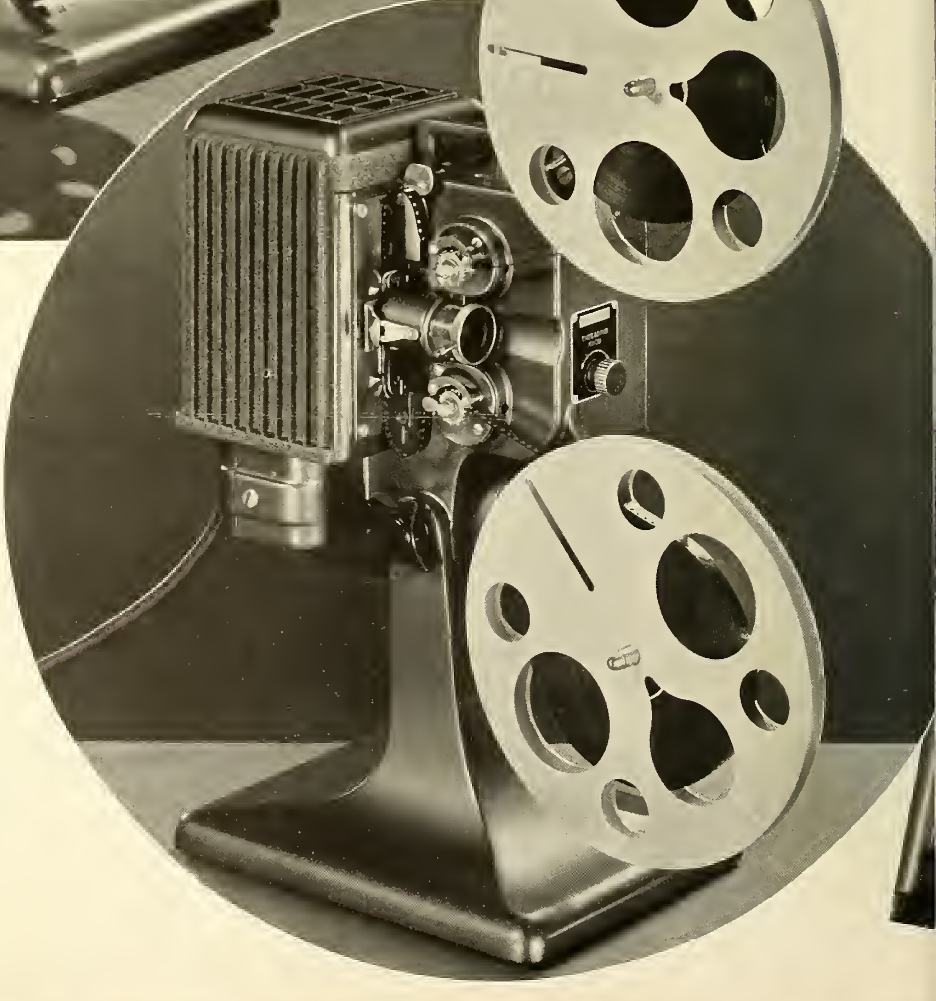
MODEL 70-A HAS ALL
OF MODEL 70'S QUALI
PLUS CAPACITY FOR F
HALF-HOUR SHOWS



▲

MODEL 70 This is the 8 mm. projector that demonstrated the natural affinity of mechanical excellence and handsome appearance. Its precise optical system and its high-efficiency operation combine to produce screened movies of exceptional brilliance and smoothness.

MODEL 70-A Exactly like Model 70 in mechanical and optical equipment, Model 70-A has the added capacity to handle 400-ft. reels of 8 mm. movies. At standard projection speed, a full 400-ft. reel will provide a show slightly over half an hour in length. The increase in pedestal and arm lengths has been achieved without ungainliness. ▶



nd 70-A Kodascopes Eight

NOW there are two versions of the new and very successful Kodascope Eight, Model 70.

Model 70, introduced only a few months ago, has won general recognition as the projector which gives 8 mm. movies their most completely satisfying screen presentation.

Model 70-A, exactly like Model 70 in mechanical and optical detail, has longer extension arms and a taller pedestal base so that 400-ft. reels of 8 mm. film can be used. A 400-ft. reel of 8 mm. film means an uninterrupted screen show of about 33 minutes—and shows of that length are of importance to the many movie makers who achieve real artistry in the making and editing of travel, educational, and dramatic films.

Let either one of the 70's, with its brilliant 1-inch, *f*/1.6 lens and high-efficiency optical system, present your edited movies at their absolute best. Use a big screen if you wish; the movies will still be clean-cut, full-bodied.

With either the 70 or the 70-A, you may have your choice of 300-, 400-, or 500-watt lamps. Price, without lamp, Model 70, $59.50. Price, without lamp, Model 70-A, $70. Lamps: 300-watt, $3.85; 400-watt, $4.95; 500-watt, $5. Carrying Case for Model 70, $9; for Model 70-A, $10.

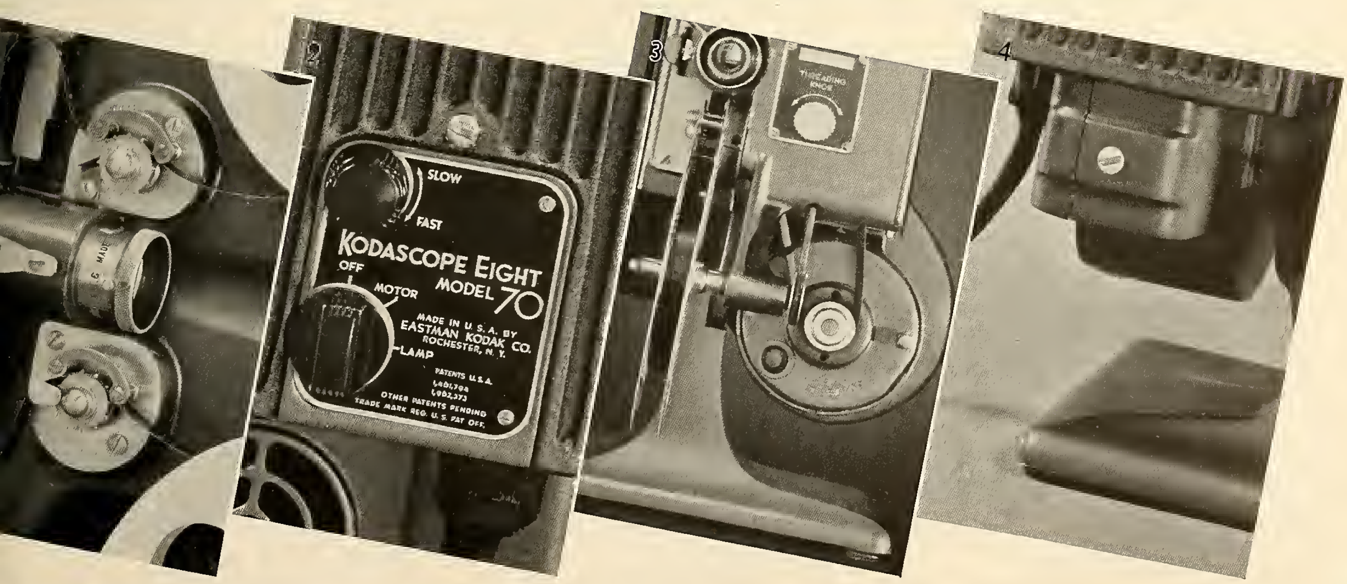
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

1 The 1-inch *f*/1.6 projection lens is your assurance of clean-cut, brilliant, undistorted projection. Film threading is greatly facilitated by the wide-opening film gate.

2 Major operating functions are controlled from a single, compact panel on the back of the projector. The speed adjustment is just above the three-way operating switch.

3 Model 70 or 70-A operates with equal excellence on either D.C. or A.C. 25- to 60-cycle, 100- to 125-volt lines; its quiet, powerful motor assures smooth, effortless projection.

4 A centering screw at the base of the projection lamp permits positive, accurate alignment of lamp filaments so that full advantage may be taken of the Kodascope's efficient optical system.



Models 7 and 70-A Kodascopes Eight

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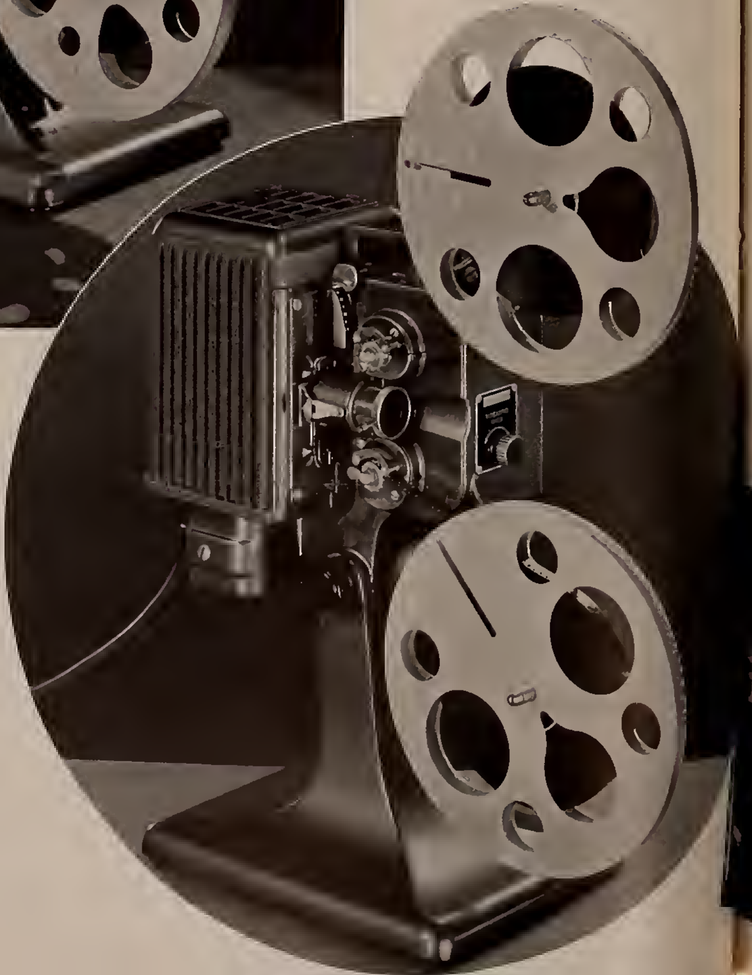

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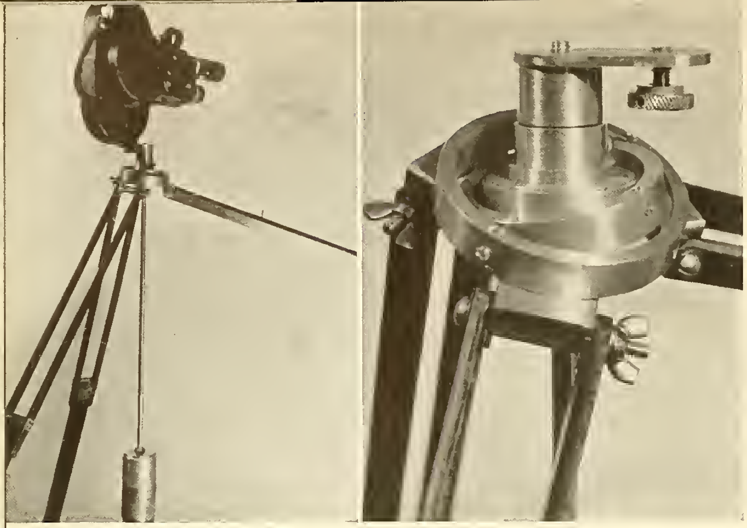
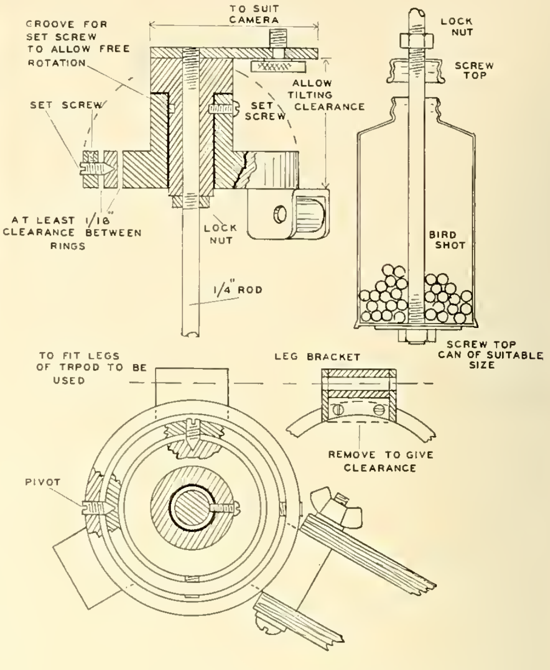
2
SLOW
FAST
KODASCOPE EIGHT
MODEL 70
OFF
MOTOR
LAMP
MADE IN U.S.A. BY EASTMAN KODAK CO. ROCHESTER, N.Y.



• *Left, gimbal tripod head which quickly and automatically levels the camera; below, complete plans for building it.*


TO SUIT CAMERA
GROOVE FOR SET SCREW TO ALLOW FREE ROTATION
LOCK NUT
SCREW TOP
ALLOW TILTING CLEARANCE
SET SCREW
SET SCREW
AT LEAST 1/16" CLEARANCE BETWEEN RINGS
LOCK NUT
BIRD SHOT
1/4" ROD
SCREW TOP CAN OF SUITABLE SIZE
TO FIT LEGS OF TRPOD TO BE USED
LEG BRACKET
REMOVE TO GIVE CLEARANCE
PIVOT

THE CLINIC

Technical suggestions and cine topics for movie makers

FREDERICK G. BEACH, ACL

Ideas that pay If you want a binder that will hold twelve numbers of MOVIE MAKERS, send to *The Clinic* your good new ideas; if you want four dollars, in addition, send good pictures or drawings, to illustrate your ideas. For those that MOVIE MAKERS accepts, the binder or the money, or both of them, will be sent, after publication.

Gimbal tripod To film special events, such as rodeos and track meets, a cameraman has to move fast from one place to another; he must also set his camera and tripod in position very quickly, so that he does not lose important shots. In this kind of filming, he cannot find time to level a tripod; yet, if the tripod is not leveled, the scene may show a tilted horizon.

I turned to the framework of a marine compass for an idea that would serve in filming scenes where quick action is needed. I wanted a device that would let my camera swing in any direction, but which would level it quickly and automatically. The gimbal head that I worked out is shown in the drawings. I used a lathe, although hand tools would have served, in a pinch.

The two main rings were made of heavy brass pipe and the center parts were turned from aluminum; if no lathe had been used, two sleeves or collars would have served. The brackets that are attached to the legs of the tripod will vary with the kind of legs. My brackets let me use my tripod's normal legs, without preventing their service with the regular tripod head.

The length of the pendulum and the weight of the counterbalance must be worked out by trial and error, because they will differ with different cameras. They must be so large and so heavy that they will hold the camera firmly in an upright position when it is not tilted intentionally. The extension on the top of the gimbal, which holds the screw that fastens the camera to the swinging head, must vary, to fit particular instruments.

A "panning" and tilting handle permits smooth follow shots. There is no provision for clamping the camera, because my tripod head was designed for special filming, in which clamping is not needed.

I have used this device in many situations where it has spared much effort and has prevented tilted horizons.—*B. G. Seielstad, ACL.*

Treasure chest To store his movie equipment, Richard C. Lent built a chest which would contain not only his projector, but also cameras, extra film and accessories. While exact dimensions of such a chest would vary with the size and amount of equipment, Mr. Lent reports that the chest he finally built was twenty four inches long, fifteen inches wide and twelve inches high. It was made of seven eighths inch redwood, and the top consisted of a drawing board, which presented an attractive surface, after finishing. Ornamental hinges and a lock were secured from a hardware store, while hammered copper strips were placed on the corners and edges, to simulate wrought iron bindings. The inside of the chest was lined with plush, and suitable partitions and trays provided a neat storage space for equipment.

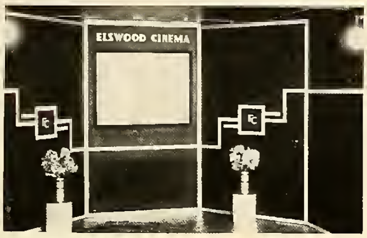
Moistener If you make "wet splices," the small felt pellet that is a part of the equipment of one well known splicer will serve you very well, because it will, even when it is entirely soaked with water, moisten film, without leaving drops on it.

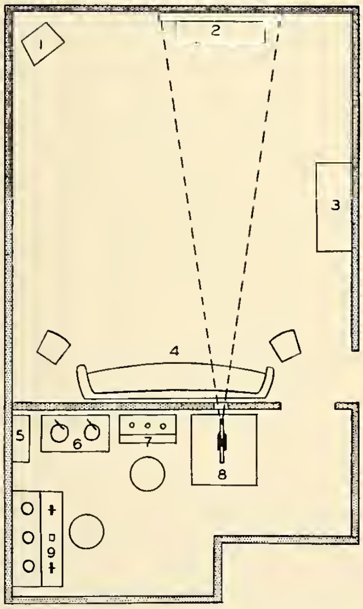
Save your hands Changing projector lamps is not easy, if one of them is hot. You will avoid burns, if you keep a pair of heavy cotton working gloves in your projector case.

Free shows Movie makers who belong to luncheon clubs, patriotic societies and clubs of all kinds may furnish excellent entertainment for meetings, at almost no cost to themselves or to the club. Hundreds of free industrial and educational films are available on a loan basis, and ordinarily they may be had for the cost of postage alone. Most of these films are highly interesting and are not objectionable from the standpoint of high pressure advertising. Business firms now realize more than ever that entertaining films of general interest will create good will and at the same time sell their products. There are several comprehensive lists of these films, and the names of the publishers of them may be obtained from the League's service departments.

Home theatres

A considerable number of movie makers have built themselves attractive basement theatres, where they can show their films in an authentic atmosphere of showmanship. The photograph shows the screen end of a home theatre built by Albert J. Ohlson. The color scheme is black and silver, and the lights are amber.





1. *Clock*
2. *Screen and loud speaker cabinet*
3. *Radio*
4. *Davenport and chairs*
5. *Amplifier rack*
6. *Dual turntables*
7. *Control board*
8. *Projector table*
9. *Editing table and film storage shelves*

In the diagram is shown the layout of a little theatre built by E. P. Ellis, ACL, who found that little work was required to convert waste space in the basement into an attractive projection room. The diagram, with a list of key numbers, gives the arrangement of the equipment.

Both Mr. Ohlson and Mr. Ellis can give silent or sound shows, with the sound obtained either by sound on film projection or by the use of a double turntable outfit. No doubt, each prospective builder of a home theatre would require a different plan, to make best use of his own space, but these layouts suggest what might be done.

Substitutes

If you want an exposure meter reading for a tiny object, such as a small bird or a minute flower, you cannot always take it. But you can find some larger object that has almost the same color, which is similarly lighted, and you can take a reading for this, that you can use for the minute subject. A dress, a handkerchief or some other piece of cloth will serve.

Jiggly?

If the letters of double exposed titles jiggle against their backgrounds, the camera that made them needs attention. A very slight movement is unavoidable, but it should not be very great. If letters dance, your camera's "pull down" mechanism has probably worn, so that it is loose. Send the camera to its manufacturer and report "unsteady frame line."

Case theatre

Projector cases whose sides may be opened will make very good miniature theatres, if small screens are fitted to their insides. They will serve in editing, when the lights in a room are burning. If you want to see a roll of film at once, when the postman delivers it, you can use the projector case.

To build this small theatre, we need only some silvered cardboard—such as is used in making show cards—or some heavy white paper and some rubber cement. The size of the card that is used will depend upon the size of the picture that is wanted: a four and a half inch by six inch screen is adequate. The silvered cardboard or the white paper is attached to the interior of the case with the cement. It may be set in permanently, because it will not interfere with the normal use of the case—*Tom Griberg, ACL.*

Clean gelatin

Gelatin filters that are used behind the lens of a camera will not noticeably affect the sharpness of a picture, if they are clean. Gelatin must never be touched by bare fingers, because fingerprints made on it cannot be taken off. Gelatin sheets can be cut and handled between two sheets of thin paper.

Pointers

The round volume control knobs of dual turntables may be replaced by knobs that have pointers. Pointers are very convenient, because you will often want to discover the position of the volume control knob, without looking at it. A pointer will tell you, by touch, whether the knob is in a high or a low position.

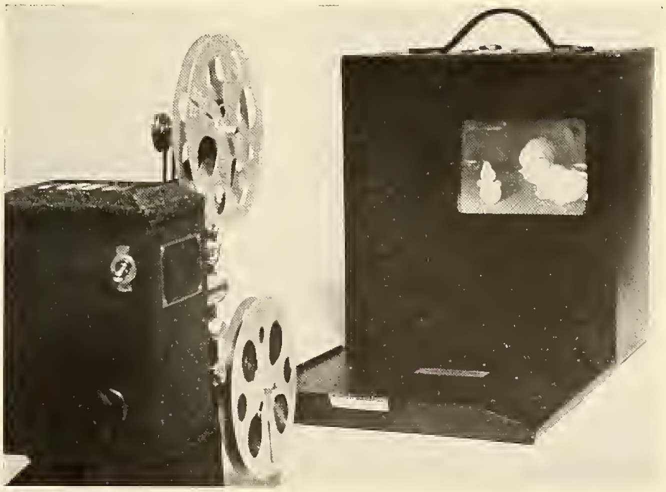
Backgrounds

In filming in a factory, school room or workshop, did you ever wish that you could exclude a "busy" background so that audience attention would be concentrated exclusively on the important process being pictured? Two sheets of light wallboard, small enough to be portable and hinged together so that they will stand alone, solve the problem for close shots. Paint them a medium gray, for this neutral tone is unobtrusive

[Continued on page 244]

A projector case will serve as a miniature theatre or as an editing aid

Tom Griberg, ACL



AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

• *William Wade, of Los Angeles 8mm. Club, receiving First Award and Horton Vacation Trophy after the club's annual contest.*

New York is host Several hundred members and guests of the Metropolitan Motion Picture Club gathered last month in New York's Hotel Pennsylvania for the group's annual Gala Night. Sidney Moritz, ACL, president of the club, presented the awards for the club's recent contest to the winners, Robert M. Coles, ACL, Charles H. Coles, ACL, and Russell Pansie, ACL. The program that followed comprised the projection of *The Eights Step Out,* described as a compilation of 8mm. "super shorts" from the work of Charles A. Ferrie, jr., Joseph F. Hollywood, ACL, Archibald MacGregor and Albert R. Schafenberg; *Streets of Peace*, by Lewis B. Sebring, jr., ACL; *Wanted, A Janitor*, a 16mm. sound on film photoplay, produced by Cofilmers; *Royal Visit—Halifax 1939*, by T. J. Courtney, ACL; *Flaming Canyons*, first award winner in the club contest, made by the Messrs. Coles. Included in the evening's entertainment was a demonstration of film story making, under the direction of Charles J. Carbonaro, ACL. Mr. Moritz presented to the gathering, as the club's guest of honor, Jacques Boolsky, founder and first president of the Swiss Federation of Amateur Movie Clubs, ACL, of Geneva, Switzerland. Mr. Boolsky is now in the United States on an extended visit.

New in Rockford More than fifty enthusiastic filmers signed the charter roll of the newly formed Rockford (Ill.) Amateur Movie Club, at its recent organization meeting. Prominent in the preliminary work of the club were Frank Boehman, Frank E. Colehour, Adolph R. Gustafson, Gordon E. Howard, Robert L. Jacobs, Wilbur E. Johnson, John H. Lee, Arnold Lundgren, ACL, Edward P. McCanna, Roger T. Welsh, ACL, Max A. Weston and John White. The program for an early meeting included members' films and *Royal Visit—Halifax 1939, Another Day* and *In The Beginning*, all from the League's Club Library.

Dine in Salt Lake City The Fourth Annual Banquet of the Utah Amateur Movie Club was held recently in the Newhouse Hotel at Salt Lake City, marked by a presentation of new officers and a screening of the club's contest award winning films. The officers elect are R. LeRoy Fletcher, ACL, president; C. Francis Solomon, vicepresident; Mildred Greene, ACL, secretary; Joseph G. Jeppson, treasurer. In the contest, Miss Greene, a Movie Makers Ten Best award winner for 1939, shared first place with Al. Morton, ACL, in a tie between her 16mm. *White Caps* and his 8mm. *The Thirty-Niners.* Second and third awards went to *Little Co-Ed*, by an unnamed producer, and *Pirates in Slumberland*, by Celia and Wendell Thatcher. Programs for the dinner were handsomely prepared in a flat paper facsimile of a popular motion picture camera.

Awards in Ottawa Thirty three members and guests of the Movie Makers Club of Ottawa, in Canada's capital, gathered recently in the home of Lieut. Colonel W. A. Steel, ACL, club president, for the group's annual dinner and contest meeting. F. Radford Crawley, ACL, and Mrs. Crawley, of Ottawa, were the guests of honor, in recognition of their achievement in winning the Maxim Award in 1939, with *L'Ile d'Orléans.* Mr. Crawley acted as sole judge of the club's contest and made awards to Colonel Steel, for *Cloud Idyll;* Norman W. Camp-

[Continued on page 246]

• *Members and guests at the fourth annual banquet of the Philadelphia Cinema Club*

Quaker Photo Service Co.

How young is Grandpa?

[Continued from page 215]

means, if he's any sort of an officer.

Everywhere—all over the country—you'll find him prospecting for gold and grub. You'll find him running the farm, rising with the dawn and bedding down with the dark, and putting in, at eighty, as good a day's work as he did at eighteen.

Maybe your grandpa runs a newspaper. That's action for you — and plenty of it. Maybe he's a workman, honest as the day is long. Ever hear of a plumber or a mason or a painter or a paper hanger with any sort of pride in his work, who thinks in terms of retiring? Not so long ago, we called in a house painter, who, at sixty, couldn't find a scaffold high enough to make him dizzy.

Perhaps your grandpa is an old country doctor, who is called from his bed at unearthly hours. In the old days of the horse and buggy, he had to ford streams and fight storms and ride on a dark night with no company, except a loyal horse, and no baggage, but for that little black magic bag of his. Nowadays, the old doctor may boast an automobile, but he is an actor worthy of your film just the same—whether he happens to roam the wild hills or hug the crowded slums.

Maybe your grandpa is a preacher. He might be a chef. He may even be a college professor or a keeper of bees or a first violin in a famous orchestra.

At every turn of the road, you bump into old men—hobos and soldiers of everyday fortune and dreamers with tiny workshops in their barns, giving their lives to inventions.

As a matter of fact, in search of material for one of my books, I stumbled across a whole album of old men. It was an old actors' home—and there was a picture for you! I did it in words at the time. But, someday, I promise myself, I am going back to do it as it should be done—with the eloquence of my camera, for their waking and their sleeping day is full of choice material.

Perhaps you have no old actors' home near by. But, you surely have (for the pity of it is that they are everywhere) an old folks' home. So if you have no grandpa of your own, go and adopt one. He will not only make a picture for you. He will make you over.

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Kodak 35 *f*/3.5, at left above, offers fast Kodak Anastigmat *Special f*/3.5 lens and five-speed 1/200 Kodamatic shutter. It's the most versatile of Kodak 35 models. $33.50, at your dealer's.

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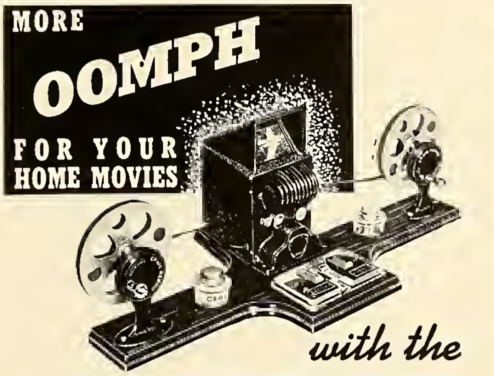

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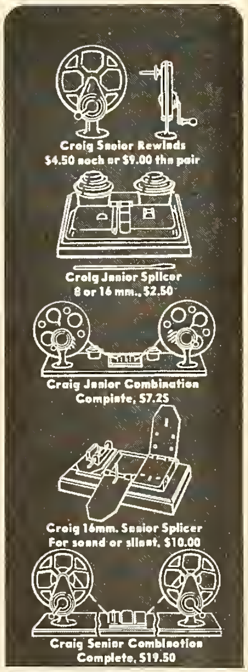

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Eastman Kodak exhibit at the New York World's Fair has been remodeled

NEWS OF THE INDUSTRY

Answers the query, "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Kodak continues at Fair The central theme of the Kodak 1939 New York World's Fair show was the Great Hall of Color, an astounding effect of combined projection of Kodachrome slides, upon a screen one hundred eighty seven feet long and twenty two feet high. This feature will be continued during the period of the 1940 World's Fair, with an even greater display of color photography than that of 1939.

In addition, the exhibit will be enlarged, and alterations in the Kodak building will provide increased facilities. A special innovation, of particular interest to movie makers, is the addition of two model living rooms, in one of which home movies will be projected in color, and in the other of which color "stills" will be shown. New and attractive sets for picture backgrounds will be provided for the photographic gardens. A special salon will be the setting for fashion shows, in which models will display garments fashioned from Eastman acetate materials, and where startling tricks of photography will be demonstrated.

New Victor amplifier The Victor Animatograph Corporation, of Davenport, Iowa, has announced an amplifier for 16mm. sound pictures, which has an extended range. It is said that the new amplifier reproduces the low and high tones of speech or music with exceptional clarity and fidelity. A special control system makes possible the choice of any tone. The new amplifier gives equally good results when it is employed with a disc record playback or a microphone. Specified as Units "O" and "R," these new pieces of electrical equipment have been designed also to present an attractive appearance. Further specifications may be had from the manufacturer.

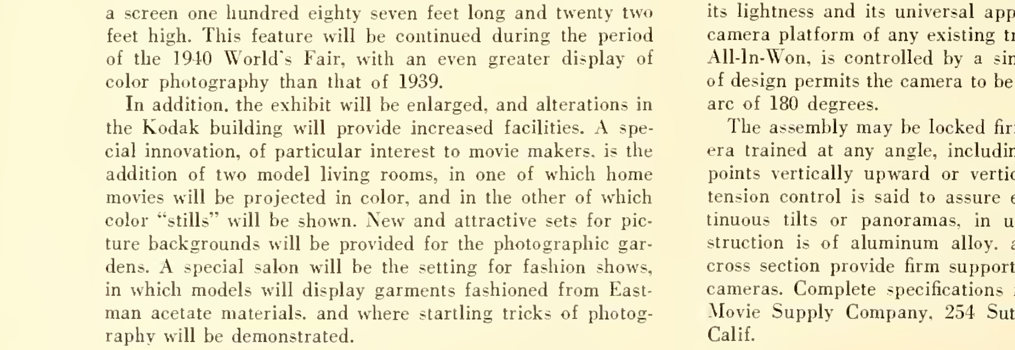
All-In-Won A novel and effective design characterizes a new tripod head for movie and still cameras, now offered by Western Movie Supply Company, San Francisco. The outstanding features of this new construction are its lightness and its universal application. Attachable to the camera platform of any existing tripod, the new head, called All-In-Won, is controlled by a single tilt arm. Its flexibility of design permits the camera to be swung through a spherical arc of 180 degrees.

The assembly may be locked firmly in place with the camera trained at any angle, including those in which the lens points vertically upward or vertically downward. A special tension control is said to assure even speed in making continuous tilts or panoramas, in using movie cameras. Construction is of aluminum alloy, and adequate rigidity and cross section provide firm support, both for light and heavy cameras. Complete specifications may be had from Western Movie Supply Company, 254 Sutter Street, San Francisco, Calif.

B & L slide projector A neatly designed and well constructed instrument for the efficient projection of two by two inch mounted slides, either in black and white or color, is offered by the Bausch & Lomb Optical Company, Rochester, N. Y. The new projector is finished in attractive gray crackle.

The instrument incorporates a 150 watt lamp, which is backed by an efficient reflector. A triple lens condenser, one lens of which is made of special,

[Continued on page 249]



• Left, new Bell & Howell reel cases for 8mm. and 16mm. films; middle, Bell & Howell deluxe model home Filmosound in walnut case; right, 750 watt Bell & Howell black-top projection lamp.

Then came the King

[Continued from page 217]

best. They pose and look pleasant. The naturalness of the picture is lost. To overcome this difficulty, I usually ask the subject to go about his task until I am ready to film the scene. Then I wait until he is relaxed, off his guard or too tired to maintain an artificial pose.

On the other hand, sometimes the luckless actor, who succumbs to your blandishments, suffers for his indiscretion. On a sweltering July afternoon, a friend of mine offered to help me "fake" some war closeups. In a hot, prickly uniform, the martyr suffered the added indignity of being forced to work under a "facial" of tomato juice.

After two dusty hours, the final shot was to be taken of our soldier, as he stumbled, fell and dug his dying fingers into the good earth.

All went well, until the soldier was lying upon the ground. I walked around him several times, looking for the proper viewpoint from which to film the scene. I wanted to make this scene grimly realistic. Presently, a plaintive voice arose from the long suffering victim at my feet.

"Look, my friend! I don't mind dying for a good picture. Nor do I object to having my face smeared with tomato juice during the process. But I d—— well object to getting ants in my pants while you decide whether to have me expire horizontally or vertically!"

Our unhappy location was the home of a colony of unappreciative red ants.

Peculiar results develop from some requests. After the King and Queen had left Canada, I discovered that I needed a shot of a theatre marquee, containing the words of welcome that were displayed for Their Majesties. Although it was a two hour job to change the sign, a local theatre manager consented to help. So, one afternoon, months after the King and Queen had arrived safely back in England, the local citizens were considerably startled to see upon the marquee, "God save our King and Queen. Long may they reign."

A frame from the first wave of the cavalry charge staged for the author

One case proved rather difficult. During my holiday in Quebec, I saw an extremely odd piece of equipment in a field. It was a reaper, over a hundred

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years old. I couldn't afford to miss a rare shot like that. But I wanted it in action. A French Canadian was in charge. I couldn't understand his poor English, and he was stumped by my worse French. For the moment, I was stuck.

Suddenly, I realized that we had interpreters. There were horses attached to the reaper. If I could succeed in making them go, the Frenchman would have to drive, and I could take my pictures. I slapped one horse on the rump, the team started, the indignant French Canadian drove them, and I filmed the scene.

When *Then Came the King* was being planned, it became obvious to me that it would be a long picture. But, if it was to be nothing else, I wanted it to be interesting. We all have varying tastes, but there is one thing that interests all people. It is other people. So my rule was, "Every scene must contain people or be closely related to what people are doing."

It was also obvious that I should have difficulty in creating good continuity and in linking the subject matter of one sequence to that of the next. The material in the film was to be so varied that it might become an unrelated hodgepodge.

Hence, I worked out a number of continuity expedients. The most important of those was the development of a single idea that would bear repetition, throughout the picture. This, I decided, would be represented by a revolving world. A twenty five cent colored globe did the trick.

The interior of a large box was covered with black cardboard. The globe was suspended inside the box, directly in front of the open side, by means of a black thread. The globe was lighted from the top and from one side, but the interior of the box was left in deep shadow. By twisting the thread, I could set the globe revolving independently when I desired.

When the revolving globe was filmed, the camera was not held vertically, but was tilted to one side, at an angle of about forty five degrees. Thus the picture that resulted showed a colored earth rotating on its diagonal axis in black space.

A shot of this globe, followed by a map of Canada, introduced the first sequences of the film. Later, in the movie, the same globe was used to indicate the rising threat of Nazism. A cardboard cutout of a swastika was made, and this was glued to a broom straw. The swastika was held, by means of the broom straw, just outside of the camera range, but in front of the light source. Thus, the shadow of the swastika falls on the revolving globe. The thin shadow cast by the broom straw is not noticed, and the swastika's shadow seems to be projected from space.

In the section of the picture depicting the coming of war and its frightful consequences, the globe served the purposes of continuity again. This time, a small pile of oil soaked straw was placed immediately in front of the globe and was ignited. The flames did not touch the globe, for, in fact, the little fire was two feet or so away from it, but, on the screen, the earth appears to be consumed in flame. The black background eliminated an impression of depth in the picture, and thus the flames seemed to surround the globe.

The globe did heavy duty in linking sections of the movie together, and closeups of newspaper headlines, shots of billboards and shots of various pertinent objects, helped to connect sequences and to indicate the passage of time.

In one case, I wished to skip from summer to fall scenes. The following treatment accomplished the feat for me.

1. Medium shot of green leaves.
2. Closeup of green leaves.
3. Closeup of fall colored leaves.
4. Medium shot of colored leaves.

The scene that followed appeared to have been filmed in the fall.

I had pictures of the King and Queen, that were taken in four different localities, which, in actuality, were quite near each other. I wished to make it appear that these scenes were taken in Nova Scotia, Ontario, Saskatchewan and British Columbia. I wanted to symbolize the trip of Their Majesties from one coast of Canada to the other and to show the reactions of people in the different sections of the country.

I accomplished my purpose by filming men doing work that would symbolize the four provinces that I have mentioned. I filmed fishermen for Nova Scotia, fruit pickers for Ontario, farmers for Saskatchewan and lumbermen for British Columbia. The men in these scenes were shown at their tasks in suitable backgrounds.

One of these sequences of workers was introduced before each set of scenes of the Royal couple. Here is an example of how it was done.

1. Medium shot of a fisherman, scraping the scales off fish.
2. Closeup of his hands at work.
3. Close shot of his hand and arm against the sky, waving a greeting.
4. Medium shot of the fisherman waving to something not seen. This shot was taken with the camera pointing upward, so that the fisherman was framed against the sky.
5. Medium shot of the King and Queen, passing by in one of the Royal parades.

The shot of the fisherman was actually made a considerable time after the

Royal visit, and, in reality, the fisherman was waving at nothing at all. But, when these scenes were spliced together in this order, it appeared that the fisherman had stopped his work, to greet the passing couple.

The same treatment was used for the scenes of fruit pickers, farmers and lumbermen, in connection with other sets of scenes of the Royal parade. Thus, I made it appear that the camera was following Their Majesties on their triumphal tour through Canada.

To get sufficient footage of Their Majesties, it was necessary to film them in both Hamilton and St. Catharines. Although the cities were forty miles apart, the Royal itinerary called for only a forty five minute interval, from the time the Royal party left one city until it reached the other.

I foresaw difficulties. The railroad right of way was not to be crossed. City streets were not navigable for hours before and after the visit. To travel by car was out of the question.

I found a back road route between the cities, and borrowed a motorcycle. But a miscalculation brought me up to the railroad just as the Royal train came roaring out of Hamilton. As it swept by, I obtained a beautiful shot of the train, but I had less than forty minutes left to cover the thirty eight miles across country to St. Catharines.

Never will I forget that wild ride. When I arrived, I was one half mile ahead of the train. For the first time in my life, I was pleased about something which made me sore for weeks.

The scenario also called for a shot of Hamilton, through gaily colored fall leaves. But, when I made the trip to Hamilton, to get the required scene, I found that the leaves at my location were disgustingly green. It was now the end of September, and the dead line of October 16 for Movie Makers Ten Best contest loomed uncomfortably near. I couldn't wait for nature to lend me a hand. I took a lesson from Mahomet and his mountain.

Since I couldn't go where there were leaves, the leaves would have to come to me. Thirty miles behind, I had passed a beautifully colored tree. So back I went, pulled off a limb and transported it to my location. With a helper holding the limb aloft, the scene of Hamilton through colored leaves was shot as planned.

Incidentally, the trick of thrusting "fake" foliage into the picture was often used. Flowers and bright colored weeds, such as goldenrod, were the usual properties. This "stunt" had several purposes. It falsely suggested a low camera viewpoint, and, where good photographic foregrounds were scarce, it sometimes supplied an excellent means of suggesting depth in a picture. Often, it supplied that elusive spot of red that is so necessary to good color pictures.

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My most embarrassing moment came long after the film was completed. Because of a breakdown in my projector, the entire story had been filmed and edited without the benefit of a screening! I rushed it to completion on October 13 and sent it to MOVIE MAKERS.

It came back later, with high compliments. I sat down to my first screening rather anxiously. Excitedly, I watched a view in the historical section of soldiers, running around in 1812 uniforms. Then I gasped. What did I see?

There, in the background of a supposedly 1812 setting, rolled a most dilapidated 1932 Ford. The heat of the projection lamp couldn't be blamed for all the red which suffused my face. Quick, Watson, man the shears!

We'll film Mexico, this time

[Continued from page 213]

road and to show, on film, the car running through the aisles of vegetation, passing thatched huts, rivers with melodramatic names (Blood, Death, Night) and the forests of Spanish bayonet plants, which look like cactus gone very wrong indeed.

All along the Pan American Highway, from Laredo to the capital, are traffic signs in Spanish. A person could title his entire film of the road with those peremptory little markings. In scenes of the desert land, a shot of the sign, *Velocidad Maxima. 80 Km. por H.,* might precede a closeup of the speedometer steadying at fifty miles an hour.

In the pictures of the entrance to Monterrey, or to any other town, the sign, *Poblado Proximo — Modere su Velocidad,* would be an appropriate semi closeup from which to tilt the camera upward, to reveal the houses in the background.

And, as a matter of fact, an amusing sequence could even be made illustrating each of those signs. *Se Prohibe Estacionarse en Esta Calle* would be followed by a staged shot of a policeman wagging his finger and shaking his head, as somebody attempted to park his car against the curb; *Puente Angosta* would precede a view of a narrow bridge in the countryside; and *Vado* might be repeated several times, for the numerous dips. At the end, a whole barrage of short scenes of different signs—*Despacio, Tome su Derecha, Camino Sinuoso, Bajada—Frene con el Motor*—would introduce the mountains.

The Mexican Cordillera is not the most awe inspiring mountain range in the Americas. "There is," states my notebook, "a certain woolliness about it, even at the highest points, that distracts one's admiration." As a consequence, we plan to save our film until late afternoon, when the valleys become purple and the ridges gold. And our final scene along the Pan American Highway will show the car speeding southward around a mountain curve—at which point, the camera will tilt down, to show a discarded map on the roadside, and the scene will fade out.

The most notable aspect of Mexico City—its people—can be filmed from the window of a parked car. A vantage point across the street from the restaurant called Sanborn's is probably the best place.

There, old men with chin whiskers sell gardenias; ragamuffins shout, "*Novedades!*" and dash between other people's legs; and a doorman in gold braid does his best (not enough) to make order out of chaos. My script notes, on the margin, to use a telephoto; and a footnote suggests the title:

Like the Florentines, the Mexicans live in the streets.

Our continuity for Mexico City is really not a continuity at all. That is to say, one subject will merely lead into another, by titles. This is undoubtedly the simplest plan for travel films, and one, ideally suited to produce sequences adaptable to manipulation on the editing table.

Thus, for example, a title will change the subject from the Mexican people to motor cars:

But pedestrians are not the only traffic.

From motor cars, it is but a step to the Paseo de la Reforma, the main boulevard of Mexico City, and thence but another step to the residential quarter, by a title:

To the influential Mexicans, the Paseo de la Reforma is the way home.

By following this plan, we always shall be at liberty to change the scenario on the spot.

But one rule is written in red ink across the top of each page and should be engraved on the camera of every movie maker who leaves home, FILM NOTHING OF WHICH YOU CANNOT MAKE A SEQUENCE.

Our sequence for the Zocalo, the central square of the capital, runs somewhat as follows:

Title. *Heart of Mexico City is neither a palace nor a park.*

1. Long shot of the square of the Zocalo, taken from the balcony of an adjoining house.
2. Medium shot of people boarding a bus.
3. Semi closeup of people boarding a bus.
4. Long shot of bus starting off, with flower vendors in foreground.
5. Semi closeup of flower vendors at edge of fountain.
6. Closeup of flowers.
7. Medium shot of vendors, at the end of which the camera tilts up to frame the cathedral in the background.
8. Scenes of cathedral's architectural compositions.

9. Medium shot of people entering cathedral.

10. Same shot from within, with figures silhouetted against the background of the square.

Mexico City is, of course, a city of contrasts. On Chapultapec Heights, for example, the residents dwell in numerous little modernistic houses, made of cement and glass, which are set down anomalously, like ice cubes, among the trees.

Our intention is to photograph these houses from within the slowly moving car and then to use a title:

Chapultapec Park is more old fashioned.

Next will come another shot from the car, made as we drive along the road running under the great trees toward the president's palace.

"Chapultapec Park," says my notebook, "is like the Bois de Boulogne—a place of small children and hoops and governesses who flourish knitting needles with an indomitable air . . ." And all these scenes can be stolen by telephoto, used on a camera within a parked car.

Twenty eight miles from Mexico City are the pyramids of Teotihuacan. We plan to link these ruins with the preceding scenes of the capital by a title:

The Pyramid of the Sun, outside the town, is invisible until one is upon it.

Here will follow a scene of a little boy on donkeyback, plodding along a country road. When he reaches the middle distance, he will halt and gaze at something out of sight. Then the camera will be moved forward, to frame the child in the foreground. Beyond him, a few hundred yards away, is the main pyramid of San Juan Teotihuacan.

The difficulty in filming the ruins is to bring them to life. To this end, our script outlines a minor dramatization of somebody climbing the Pyramid of the Sun.

The sequence begins with a semi closeup of the climber, as he buys some terra cotta heads of the Toltecs—little earthen carvings—from the children at the base.

Pocketing the heads, he starts up. A series of short scenes, made at different angles, portrays the climb. Then, near the summit, he slips, the Toltec heads go bouncing down the steps. A close shot of one of the heads follows, and this scene will dissolve into a shot of the carved serpent heads in the adjacent courtyard.

My notebook suggests, at this point, a few scenes of the farmers plowing in the maguey fields below the pyramids and then a title:

On the other side of the valley, the harvest is more decorative.

This will introduce the flower vendors of the Floating Gardens of Xochimilco.

The Floating Gardens are—for want of any better way of describing them—a marine park. They are a place of

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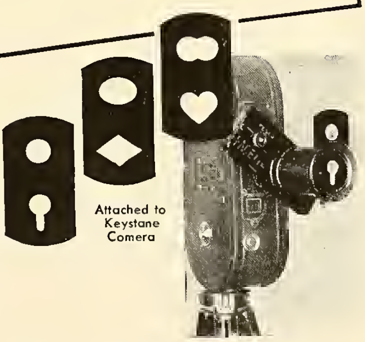
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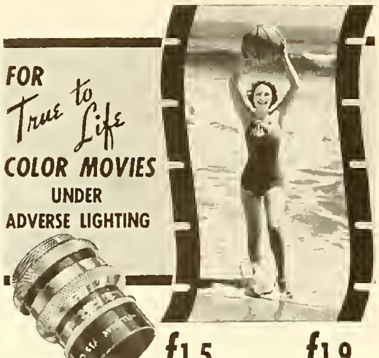

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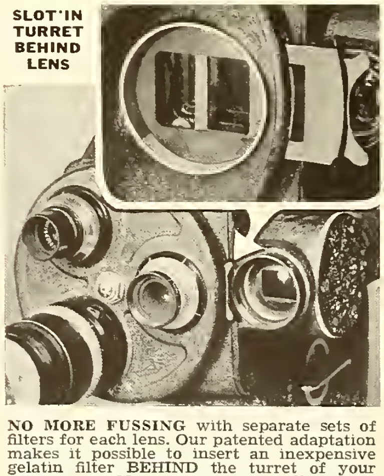

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canals and punts and willow trees, a place where most of the people of Mexico City spend their Sundays.

After a view of the flower vendors, we plan to take some scenes of the crowds, converging upon the punts. Half a dozen short shots should follow, showing the various native families embarking. (These shots can be stolen from the neighboring bridge.) Then we intend to show ourselves embarking. From that point on, the continuity should take care of itself.

Most motion pictures of the Floating Gardens are too fast in tempo—so fast that the canoes and other punts seem to rush past. We plan, therefore, to film the region at twenty four frames a second.

We have listed in the scenario some of the scenes to be made—the bare feet of the boatman, shifting back and forth; the face of that same fellow, seen from the level of the punt; the rise and fall of the ripple at the bow of the craft; the basketwork of roots underneath the islands; and, finally, the little children who ride ponies in the great park near by, where elderly gentlemen extend their siestas (evidently forever) on the sward.

The people are the point. They *are* Mexico. If the country haunts you long after you have left it—as it haunts us now—it is for that very reason—that Mexico is one of the few lands on earth—perhaps the only land—where every individual, from the charming little ragamuffins of the capital, to the farmers on the great sunny plains beneath the Cordillera—every last one of them—seems to be important in his own right.

Kodachrome adventures

[Continued from page 214]

the subject that has been given less illumination.

This is the technique by which side lighting may be procured in color filming. The only requirement is that the shadow side of the subject be evenly illuminated. If it should be desirable to determine the relative values of illumination in the two areas, simply take an exposure meter reading of the two parts separately. This may be done by bringing the meter close to one part of the subject, and then close to the other. The shadow area should be sufficiently well illuminated to provide a meter reading not more than one stop greater than that required for the brighter area of the subject.

The shadow side of a subject may be illuminated by the use of a reflector, which may be only a piece of silver surfaced cardboard, about two by three feet in dimensions. Such a reflector is very effective, and, under the name of "silverboard," it can be purchased in stationery and art stores. White cardboard of the same size would serve almost as well, although it possesses greater diffusive properties.

All this does not seek to imply that excellent results cannot be had in color with flat, front lighting on the subject. It simply advances a method by which a certain degree of variety in lighting subjects may be introduced into one's films from time to time.

When we have successfully produced side lighting effects in our color close-ups and medium shots, we may become more venturesome and may begin to consider the possibilities of making color shots with rim lighting, or with full back lighting.

When we employ a strong back light in such a way that it illuminates nothing but the edge of the subject, we find a circumstance under which our color film will tolerate a surprising amount of overexposure—*but overexposure only in those areas where the rim lighting occurs.*

The exposure is calculated, naturally, for that area of the subject which is not rim lighted and which actually is in shadow. However, since the source of strong illumination which produces the rim light falls upon the subject from the side or from the back, such light does not provide direct illumination for any important area. It merely outlines the subject; so we adjust our exposure for that portion of the subject which receives illumination from the secondary source which, in most cases, is a good reflector.

When rim lighting is used, the exposure meter reading is carefully made on the "shadow side" of the subject. We take care not to let the reading become affected by the direct source of illumination which produces the rim light.

Then, we set the diaphragm at this value, ignoring the much brighter light which outlines the edges of the subject. Because of the fact that the two values differ greatly, the rim lit portions of the subject will probably be overexposed. But, what if these small portions of the picture *are* "burned up"?

If the scene is rightly arranged, such bright outlines, although they contain little detail in themselves, will separate the subject brilliantly from its background.

An example of this effect is shown in the frame enlargement, on page 214, depicting the girl seated on the ground. The brilliant sunlight strikes this subject almost directly on her back, producing a bright outline around the edges of her figure and on her hands, which are extended toward the camera.

A large reflector was propped up, just below the camera, which caught this brilliant light and cast it back, providing a uniform illumination from the front. The lens diaphragm was set for this illumination, and not for the direct illumination of the back light. (Naturally, the lens itself was carefully shielded, so that this light would not fall on the front element.) The result, even in a black and white reproduction, shows a pleasing effect of depth, and the subject is separated from the background. On the screen in full color, the result is particularly happy.

The same shot could have been taken with the subject facing the direct sunlight, but the back lighting made it interesting and different.

In color filming, deviate from established rules once in a while. Rules are not made to be broken, but they are made to be understood. And this understanding permits latitude in their use.

When we recorded gardens

[Continued from page 219]

two flower gardens to be filmed.

If you make a movie for the garden club of your home town and if your budget is small (we cleared little, but had plenty of enjoyment from our garden film), you must practice small economies. Find out, before your estimate is made, how far members live from the center of town. We were startled to learn that at least two gardens were nine miles away.

Use the telephone frequently, to find out the best hour for your visit and to make or alter appointments. Try to limit your excursions to one trip for each garden. Sometimes, you will meet extremely poor light conditions, and a second trip will be necessary. We made thirty four visits to twenty two gardens.

Keep an accurate record of all shots that you make, for this will aid your memory when you edit. You may find it advisable to shoot one or two frames of a name card or a key number before each sequence, as an identification.

The difference in personality of the garden club members is an important factor. You may meet one who wants to look through the finder at every view and is satisfied with none, who requests you to come back twice again at times when certain flowers will be in bloom, and who would even like a private showing of her bit of the picture. In strong contrast are the many who, after your work is done, invite you in for a glass of ginger ale or a dish of strawberry shortcake and send you home with a great armful of choice blooms. It is a pleasure to work with most people interested in gardens.

Our equipment was simple. We supplemented the fixed focus lens on our 16mm. camera with (1) a metal titler (having a field of two and a half by three and a half inches at a distance of seven inches) which was used for extreme closeups of pansies and the hearts

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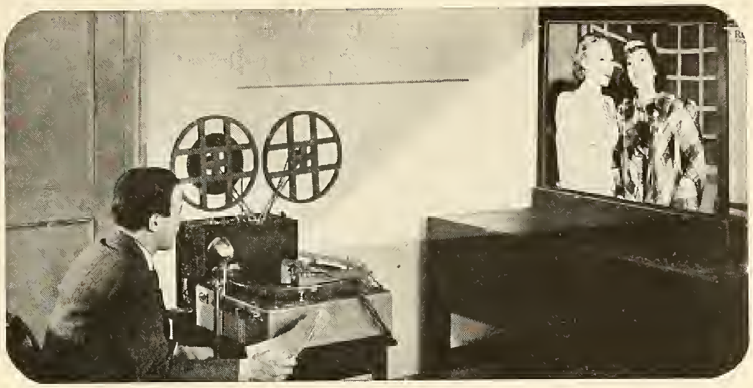

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of roses; (2) a spectacle lens of one diopter focal length, which was used for covering a field of fifteen by twenty inches at a distance of forty inches; (3) a lens of one and a half diopters, which was used for covering a field of nine and a half by twelve and a half inches at a distance of twenty five inches. All measurements for focusing were made with a flexible steel, six foot rule. We exposed each shot in accord with the readings of a photoelectric meter and used eighty five percent of the footage.

It would have been profitable to have a camera for taking color still photographs, since several of the women expressed an interest in color slides. In the one instance in which we were able to take them, we sold thirty color prints for Christmas cards.

Our lead title assembly consists of three captions: the main title, *Along Garden Paths*, in relief on a floral background; *With members of the — — — Garden Club; Photographed by — — — —*. Only the first was in Kodachrome; the others were photographed on green positive stock.

A fortunate coincidence provided us with an effective introduction. Our first sequence was to be taken on Palm Sunday, when two of the members would have their commercial greenhouse arranged for the annual spring show. The previous night, a scant two inches of snow fell, followed by warm sunshine. We set the mood with a view of a white woodland road. After filming this shot, we went to the greenhouse. There, we started with a view showing nothing but snow, then tilted slowly upward, to show pink and blue hydrangeas safe behind glass walls. We had not made arrangements for the film, in time to picture any of the early bulbs, and tulips and bleeding hearts were featured in our first outdoor sequence.

Rural settings gave us the most spectacular long shots; in the city, it was necessary to choose distant views with care, to obviate undesirable backgrounds. Wherever possible, we took advantage of unusual features. For example, we filmed a closeup of a garden ball, which provided a reflected image of a small bed of roses (a loose rose petal effectively covered the reflection of the sun). We filmed bees pushing in and out of the closed blossoms of pink turtlehead and we shot back lighted fountains. (In photographing falling water, with Kodachrome, it pays to disobey the rule requiring flat illumination.)

Our last two sequences featured the close of the blooming season. We pictured colorful leaves falling and we showed them being raked into burning piles. We filmed red berries, bright on otherwise bare branches. And, finally, we showed a snow blanketed country garden, where drooping evergreens and graceful birches were still beautiful.

Each garden was allotted a single title—on green positive stock — which preceded the sequence. As a rule, we tried to convey the impression we had received from our visit—*The green of Mrs. — — — 's garden is a constant invitation to relax; The warmth of autumn paints the colors of Miss — — —'s country garden; Miss — — — has emphasized formal vistas with formal urns.*

Our charge for the production covered the following items:

Kodachrome exposed, including first and last titles: 341 feet. (Twelve feet of this comprised duplicate footage; thirty five feet were unusable.)

Titles: twenty four separate titles, or seventy five feet of positive stock.

Reel and can.

Transportation: thirty four trips, or 152 miles.

Time: photography, twenty eight hours; editing, ten hours; telephoning, one hour; projection, once for the committee, once for the club.

Wear and tear on equipment.

The charge was reasonable, the results were good and the job was a pleasant one. Better try it sometime.

Film them — they're off!

[Continued from page 222]

proved satisfactory in actual practice.

During the first race, shoot only long shots of the start and the finish. In taking these scenes, point the camera so that you film the horses running diagonally toward it. If you use this viewpoint, you will not have to "pan" very far to keep the horses in the frame as long as possible. After the first race is over, get a few general views of the crowds.

Before the next race, place a telephoto lens on the camera. Then you will be able to film medium shots and close scenes of individual horses, rearing and straining in the gate before the start. After the start, use the same lens, to make close scenes of individual horses running.

Keep the telephoto lens on the camera and, during the third race, turn your attention to the crowd. Take candid human interest scenes of people and include your own family, who will have forgotten the camera by this time.

The following script illustrates the way in which this type of footage can be arranged in its final form.

1. Long shot, including the gate as the horses enter.

2. Medium shot of an individual horse, as it rears and strains to be off.

3. Closeup of an alert spectator, watching the horses.

4. Continuation of Scene 1, as the horses break from the gate. (Include a

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panorama down the track, to follow the horses.)

5. Medium shot of the excited crowds.

6. Closeup of an individual spectator, watching the race.

7. Same as Scene 6, but showing another person, watching the race even more enthusiastically.

8. Medium shot of two or three leading horses, coming toward the camera.

9. Close shot of a jockey, urging his horse forward.

10. Closeup of another "fan," yelling.

11. Closeup of another spectator, waving his arms.

12. Closeup of a horse's pounding hoofs.

13. Medium long shot of horses, nearing the finish line, spectators' heads showing in the foreground.

14. Medium shot of the leading horses, straining.

15. Closeup of an enthusiastic spectator.

16. Closeup of another excited "fan."

17. Medium shot of the leading horses, made with a panorama, to show them crossing the finish line.

18. Closeup of a winning spectator, wild with excitement.

19. Closeup of another, less fortunate "fan," tearing up his tickets or explaining to a friend what a bad start his horse had.

20. Long shot of crowds leaving the racing park. (If you like, include, also, a shot of the ground, littered with torn racing forms and "dope" sheets.)

Naturally, this sequence is only a suggested one. It would be practically impossible to duplicate each scene, but, if you follow this outline in shooting, you will find that it will not be difficult to obtain scenes like these and to arrange them in a similar pattern.

Such footage should make a really vivid sequence, if it is edited properly. In editing, remember that tempo has to do with the arrangement of scenes, as

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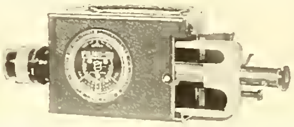

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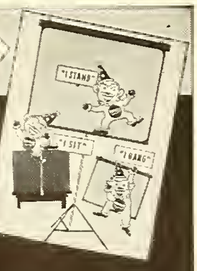

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well as the action within each scene. In other words, the alternation of shots of spectators with shots of the race builds a feeling of excitement that no single long shot could create.

When you are editing your racing sequence, don't be afraid to cut the scenes short. If you don't, the race will seem to be unnaturally long, and the tempo will be slow.

Although color film is ideal for race track movies, in using it, one may find it difficult to maintain good color quality when he is shooting the horses in direct sunlight and the spectators in the shadow of the stables or the grandstand.

If you feel the urge to film a lively subject, gather up your equipment and hie yourself off to the races.

How to film double exposures

[Continued from page 220]

that which it would get, if we gave it only one exposure, whose strength would equal the two that are used to make the double picture. So, the two exposures must not be so strong that they will, added together, make everything too light in the trick picture.

In filming a movie ghost, we can control its ghostliness, to suit our needs, and it can be either a very pale or a rather substantial spirit. We have to bear in mind that the scene in which the ghost appears will be filmed twice and that it must not be overexposed.

We can get an average effect, by giving one half of the normal exposure to each shot. If this is done, the scene will be well exposed and the ghost will be moderately transparent. If you want a thinner spook, you must reduce the exposure that is given to it, but you must increase the exposure for the scene that is filmed first, minus the ghost, by the same amount. The addition of the two exposures must give you the correct diaphragm setting for the scene, no matter what you do to the specter. To make the ghost more solid, reverse the process.

Twice for titles

Titles can be made by double exposure. The first picture is filmed in the ordinary way. Then we add the title, which will appear in white letters on the screen. These letters are themselves white, and they are placed on a black background. The second exposure records them over the first scene.

There are several things to remember, in making titles by double exposure. The second picture must be taken with the diaphragm open far enough to make sure that the letters will "burn through" the scene. When the film comes back, after it has been processed, you will know whether you got enough exposure, by examining the strip on which the title was made. If you succeeded, the letters will be transparent; if they are transparent, they will be pure white, on the screen.

The background scene need not be underexposed, to make the white letters stand out. You should use a scene that is naturally dark, so that the contrast will be there and the background will also be natural. If you use a dead black card as a background for the white letters, it will not change the exposure that has already been given to the first scene, unless the second diaphragm setting is too large. If you opened the diaphragm too far, the whole picture—background and letters—will be covered with a slight haze, and the letters will be "fuzzy," because the light will have "spilled over" them, to give an effect like that which we sometimes see around the moon.

The best way to get enough, and not too much, exposure on the letters, so that they will "burn through" and, still, escape the haziness, is to take an exposure meter reading on a white card and to open the diaphragm one stop beyond this reading, when you shoot the black card.

We can't use black letters

If you think that black letters over a light background would make a good title, you need not try to get it by double exposure. We found the problem of diaphragm openings for the two exposures, in filming our ghost; using black letters offers the same difficulty. A light background will cause enough exposure on the film's first trip through the camera, so that, on the second trip, the black letters will not have any effect, at all. Then, too, they would have to be filmed against a light card or some other light background, for contrast; this would add more exposure to the first scene. All this overexposure would "wash out" everything in the film.

Dissolves call for fades

A dissolve is a double exposure plus a fade out and a fade in. Making fades well calls for some kind of device that will let us bring a scene down to blackness or up from blackness, on the screen. It is easy to find such a device, as several can be bought. To make a dissolve, we fade out the first scene, rewind the film to the beginning of the fade out and then fade in the second scene on the same film length. Very poor fades can be made, in a pinch, by using the diaphragm of your lens, a card or your hand.

There is no exposure problem with dissolves of the kind that we found in the ghost trick, because the first scene is faded out from one correct exposure and the second is faded in to another.

The two fades balance the exposure, which comes out what we want it to be.

Masks make visions

The "farm boy's dream" type of double exposure calls for another device, if it is done neatly, although we can make it without the device, if we take great care.

A mask box or a camera that has a mask slot, together with the mask itself, will give us the best results. With them we can cover a part of the lens field on the first exposure, so that a fixed area of the film will not be affected at all. In the second shot, we expose only that part of the film that was masked, in the first shot, whose already exposed area is, in turn, masked, in the second trip of the film through the camera.

Although mask boxes and masks can be bought readily, this dream vision can be filmed without them. To do this, we must make sure that, in the first picture, there is a sizable area—usually in the upper corner of the scene, as we look through the viewfinder—which is so dark that it is practically black. This area can best be made black, by keeping light away from it; we can use a spotlight, so that nothing is visible, except the dreamer. In the second shot, the vision is filmed in the unexposed part of the first scene; the rest of the area is darkened by subdued lighting. Of course, the vision cannot be much more than a single face or some single object, because any action is likely to wander out of the scene.

No special exposure problem will bother us in these dream pictures, because each of the two exposures should be normal, since no area of the film is twice exposed.

No guess work

If double exposures are successful, they must be made on the same film length, with no errors. If you have a device in your camera that will let you wind film backward, you will probably also have a geared footage meter, which will give you an exact measure of the exposed film. If you wind the film backward in a darkroom, the notch will keep your two exposures in place.

Plan the footage, frame by frame, before you begin to film, and be sure to account for every inch of the two exposures, in your work.

Make tricks mean something

Double exposures can make a film lively, but they can also spoil it, if you use them without a reason. Before you decide to add them to your movie, be sure that they will make it better. If a double exposure only shows your ability as a cameraman, put your vanity in your pocket and wait for a real chance to use one, so that it will have a real meaning. Then, the compliments that you get will have double value.

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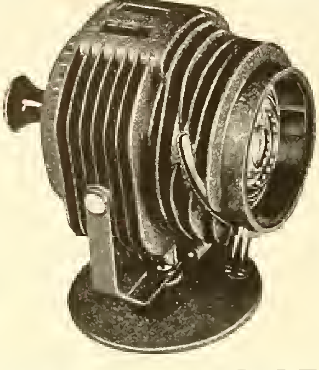

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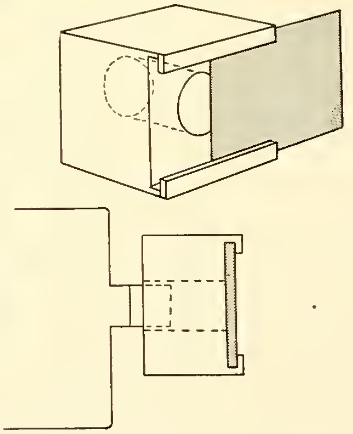
The clinic

[Continued from page 229]

in the case of black and white movies, and, for Kodachrome films, the boards may be flooded with soft, colored light. Place the board behind the subject, and, in a close shot, it will appear to be the wall of the room.

Fades After a scene has been started with a fade in, produced by means of a fading glass, do not remove the glass from in front of the camera's lens until the scene is ended. At the end of the operation of fading in, the glass in front of the lens will be perfectly clear, but, if it is lifted away from the camera while the scene is still being filmed, on the screen one will be able to detect the image of the edge of the glass as it passes through the picture.

Some fading glasses are mounted on a device by which they may be attached to the lens of the camera. Other fading glasses are unmounted, and the movie maker ordinarily uses one of these, by holding it in front of the lens by hand. One can make his own camera attachment for this type of glass. Through a small block of wood, bore a hole of a size that will permit the block to fit snugly over the lens barrel, as shown in the illustration herewith. On one of the sides of the block through which the hole passes, fit two slots to hold the fading glass, as shown in the drawing.



Device to support a fading glass

Balsa is an ideal wood for this construction, since it is light and soft enough to be worked easily. The strips forming the grooves may be cemented or nailed in place.

Special titles From Arthur Wolff, ACL, comes a picture of a title background which he prepared from modeling clay. The subject of the film called for a sturdy, rocky background for the main title, so he worked a clever rough effect from the clay. The idea has great possibilities and suggests many variations. Bas relief maps, letters engraved in a smooth clay surface and countless other schemes could be worked out in both color and monochrome.

Practical films

[Continued from page 224]

Farming Film

The assistant vicepresident, W. D. Meacham, ACL, of the First National Bank of Clarksville, Tenn., has produced, on 1600 feet of 16mm. sound Kodachrome, an important film, *Four Pillars of Income*, for showing at schools, churches and conventions throughout the country. It is a story of diversified farming, based on a program which the First National Bank developed for its immediate trade area, and it presents those seasonal farm products which provide quarterly income with which to bridge the period between the sale of one crop and the time that the next is ready for market. The four main sources of profit thus shown are tobacco for winter, lambs and wool for spring, wheat and other small grain for summer and cattle for fall. In addition, the picture touches other possible income sources, such as dairying, hogs and poultry.

The film also presents the home program relating to the production of adequate foodstuffs for animals and the table. This includes gardening, canning and storing products for winter consumption. At the end, the picture reveals the results of better farm practices, evidenced by wasteland reclaimed, new fences taking the place of ragged, useless rows, new barns for house crops and animals and new and better homes. With appropriate musical background and commentary, the picture has been shown to more than 4500 persons, and bookings now carry over into the fall.

Bound for the Old Dominion

[Continued from page 223]

Fairfax. Washington was a vestryman here, and his family held two pews. We shall go still farther south to Fredericksburg, which has been called the most historic city in the United States. Washington spent some of his boyhood here. A gem of Colonial architecture is "Kenmore," where lived Colonel Fielding Lewis and his wife, who was Washington's sister. The walls are two feet thick and there are slits in the shutters, from which muskets were fired. James Monroe's law office is in Fredericksburg; in it he worked hard and finally became a town councilor, which activity began his political career. Behind his office is a

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delightful garden that will be recorded in Kodachrome. The high spot of Fredericksburg is the home of Mary Washington, the mother of the general, for whom her famous son built it.

But the Old Dominion is not all history, and my camera will record some of the natural beauty for which Virginia is so well known. From the Skyline Drive, through Shenandoah National Park, in the Blue Ridge Mountains, I shall get a variety of shots, both close and distant, that will tell my friends of Virginian charm. From Frederickburg, I shall get to this territory by Route Seventeen and Front Royal, which is the northern end of the Skyline Drive. Once there, I shall stop a hundred times, to record scenes from the wide spots in the Drive, where cars may be parked and where the views may be seen at leisure. I shall leave the Drive for excursions into the interior of the Park; rare flowers and trees, riders on mountain trails and other woodland incidentals will be added to the footage.

I shall pass several days in Shenandoah National Park, stopping, very likely, at Skyland, the mountain inn near the Skyline Drive. Scenes of the Park cannot well be planned exactly in advance, but there will be many of them, because they will make up the section of my movie that deals largely with natural beauty.

From Shenandoah National Park, saying goodbye to the Skyline Drive at its end, near Waynesboro, and going along Route 250, I shall reach Charlottesville and the University of Virginia. There will be scenes on the campus of this very beautiful school, particularly of its rotunda. After filming them, I shall go on to Monticello, the home of Thomas Jefferson, to record it, with its restored gardens and the grave of the statesman. There will be a visit to "Ashlawn," James Monroe's home, to get footage of its remarkable boxwood.

Route 250 will take me on to Richmond, the capital of the Old South. Thomas Jefferson, whose architectural ability is reflected in the University of Virginia and in Monticello, designed the Virginia Capitol, taking as a model the *Maison Carrée*, at Nîmes, in France. The famous bust of Washington, by Houdon, and other statues of presidents of the United States, who were Virginians, are to be found in the rotunda of the Capitol. Many objects of art are displayed in this historic building.

In St. John's Church, in the eastern section of Richmond, resounded Patrick Henry's "Give me liberty or give me death!" The "White House" of the Confederacy, where Jefferson Davis lived, is now a museum of Confederate relics. The Confederate Memorial Institute, which is known as "Battle Abbey," has murals and paintings. The Virginia Museum of Fine Arts is not far away. All these will be added to my movie. But

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Although I shall have shown only a part of what one can see in Virginia, my film will end, this time, in Richmond. There will be other visits to Jamestown, to the Tidewater Country, with Williamsburg and Yorktown, and possibly to Virginia Beach; I also intend, some day, to make an entire film in the Shenandoah National Park.

Why I have chosen Virginia for my vacation will be explained completely, I hope, by the movie that I shall make. If I measure up to the opportunities, I shall not be surprised if my friends who see the film take the trail to the Old Dominion, singing "Carry me Back," with vigorous enthusiasm.

Amateur clubs

[Continued from page 230]

bell. jr., ACL, for *Crauchon Holidays;* Roland Garlick, ACL, and M. J. Sucee, ACL, for *Summer Idyll* and *A Quiet Weekend,* respectively.

Club for Queens Movie makers in the Queens community of Long Island now will be served by the Queens Cine Club, recently formed group in New York City's residential borough. First officers are David S. Hull, ACL, president; Harold L. Groves, ACL, vicepresident, and Jack Jacoby, secretary treasurer. At a late gathering, held in Childs Art Studio, the club presented members' films and the first two of the teaching reels from *You Can Make Good Movies,* a series being produced by the Harmon Foundation, of New York City. Movie makers in the area who are interested in the club may receive details of coming meetings from the secretary, at 103-17—125th Street, Richmond Hill, N. Y.

New in New Bedford In the historic whaling center of New Bedford, twenty four movie makers have taken charter membership in the Greater New Bedford Movie Club, strong new group in southeastern Massachusetts. A constitution and bylaws, based on the model issued by the League's Club Department, have been adopted, and officers have been anounced as follows: John Knight, president; Edmund Archambault, vicepresident; Louis A. Boulet, ACL, treasurer; Percy Lord, secretary. Serving with them on the board of directors are Dr. James E. Ryan, Walter Greenwood, Charles R. Brant and G. Maynard. *Another Day* and *Birds of a Feather,* from the League's Club Library, were screened at an early meeting.

To picture Pittsburgh A 1600 foot 16mm. film of the city of Pittsburgh will shortly go into production by a selected group of cameramen from the membership of the Pittsburgh Amateur Cinema Club, ACL. Mrs. George Asche will prepare the continuity, with the project under the su-

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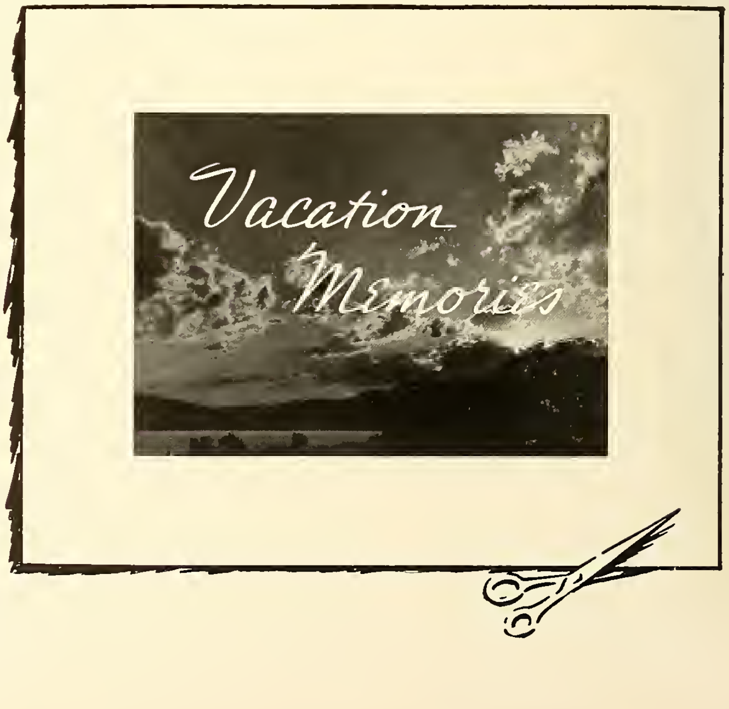

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pervision of the club president, Irwin Sipherd. The club plans to finance the first costs of the film, with the hope of recouping through the sale of prints to interested civic bodies. Late program activities have included a demonstration of sound on disc recording, by Mr. Sipherd, and a screening of Kodachrome flower studies, by Alver W. Ginn, ACL. The club's activities get good local coverage in a column on amateur movies, conducted by Bill White, in the *Pittsburgh Press.*

Newsreels in Norfolk More than six hundred members and guests of the Norfolk Amateur Movie Club crowded the city's Colley Theatre on a recent Sunday morning, for an invitation screening of theatrical newsreels of the Sino-Japanese conflict. The two hours of film presented on the program were drawn from more than 125,000 feet of 35mm. footage, exposed in the Orient by A. T. Hull, jr., a native Virginian who has served Pathe News as Asiatic editor for over two years. At a later gathering, officers of the Norfolk club interviewed Mr. Hull over station WTAR, as part of a hobby program, sponsored by the local Y.M.C.A.

Kalamazoo Eights Regular meetings of the Kalamazoo 8mm. Cinematographers, enthusiastic new group in Michigan, are now being held on first and third Thursdays in the local Y.M.C.A., according to Grant Kinch, ACL, first president. Other offiers are W. H. Buswell, first vicepresident; L. R. Klose, jr., second vicepresident; Mrs. Charles Lamkin, secretary; Thomas E. Taylor, treasurer. The charter roll has been closed at fifty five, but a few places are still left for new members.

Birthday for Buffalo The Fifth Annual Banquet of the Amateur Cinema Club of Buffalo, ACL, was held recently in the Roosevelt Room of Lawrence's Dining Rooms, in that northern New York city. Members of the club, which is the oldest cine group in Buffalo, presented a complete set of lighting equipment to their founder president, George F. Thomas, ACL. Featured on the club's screen was an elaborate 8mm. color travel study, produced by Victor E. Furman on a West Coast vacation. The present president, Albert E. Watts, presided at the dinner.

Annual party Committee members of the Minneapolis Cine Club, headed by the chairman, Edward Johnson, are swinging into full stride with their preparations for that group's Third Annual Movie Party, scheduled for the tenth of this month at the Women's Club auditorium. The

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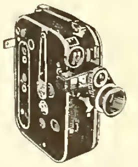

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last two yearly screenings of outstanding 16mm. films, produced by club members and presented with a sound and musical accompaniment, brought out capacity audiences of more than six hundred. No charge is made for the showing, but admission is by ticket only.

In San Francisco Meeting in the Green Room of Merchandise Mart, the Cinema Club of San Francisco devoted a recent program to a screening of members' films. Among those seen were *California in Springtime*, by Milton Deal; *Banff and Lake Louise*, by Rudy Arfston; *Christmas 1939*, by J. Allyn Thatcher, ACL. Mr. Thatcher rounded out the program with a discussion on *Special Effects*, illustrated by a demonstration of gadgets of his own design.

Wenatchee shows More than 6000 persons saw the three day exhibit of the Wenatchee (Wash.) Cine Club in that city's recent Rotary Club Hobby Show, according to officials of the exposition. Amateur movie equipment was shown, and club members' films were screened. *Telemark* and *Still Waters*, from the League's Club Library, were also presented.

In Schenectady *Editing and Titling* was the subject of discussion and a demonstration at a late meeting of the Cine Group of the Schenectady Photographic Society, ACL, under the leadership of Arthur Merrill. To supplement the program on the club's screen, *Film Editing*, lesson four in the Harmon Foundation teaching film series, was presented. *Entitled To Success*, produced by Charles J. Carbonaro, ACL, for Besbee Products Corporation; *Fishers of Grande Anse*, from the League's Club Library, and a reel about the use of the Fade-O-Scope, were also screened. The series of six lectures on movie making, sponsored by the Cine Group in collaboration with the local Y.M.C.A., has been brought to a close, with discussions on advanced filming, by J. G. T. Gilmour, and on double turntable scoring, by Harley Bixler, ACL.

Don't scare the birds!

[Continued from page 218]

of the camera when it was muffled by this box. Once, when I was filming a nesting crested flycatcher, I removed the hood or top section of the box, to see what would happen. Neither of the adult birds would remain on the nest after the camera had been started.

Although the box is indispensable, it is always a problem to discover how best to place it near the nest that is to be photographed. In the case of nests built at a moderate height above the ground, I have found that a stepladder is most useful as a support for the box. If the nest was built high in a tree, I prepare a platform for the box, by nailing a board to the tree or its branches.

The most interesting problem that I have had to overcome was in filming the nest of a kingbird, which was high above the ground at the end of a branch of a tree. I used two fifteen foot ladders, which were tied in place, and, between them, I suspended the soundproof box, so that the camera lens would be pointed downward toward the nest.

In this case, the entire camera outfit was independent of the tree that supported the nest. This is often necessary, because farmers may be unwilling to give permission to film birds on their land unless you promise not to damage their trees.

The blind from which I operate, when I film birds, is made of green denim and is six feet high, three feet wide and three and a half feet deep. This I install close to the nest, in advance of picture making. I have found it desirable to place the blind as near to the theatre of action as practicable, because it is necessary for one to be able to watch the nest closely. Some birds feed their young immediately after they reach the nest, and their arrival must be anticipated, so that the camera may be started promptly. Then, too, one must be able to observe the lighting on the scene, especially if one is using color. When the sun shifts its position, a shadow may be cast on the nest, which would require a change in exposure.

After the blind and the camera box are in place, near the nest, one can adjust the focus and diaphragm setting of the camera lens; he must wait until the birds become accustomed to the new objects. When their life returns to normal, one can start the camera from the blind. The birds will be disturbed very little by the actual movie making process.

But such is the fate of the naturalist movie maker that, even with all these advance preparations, things sometimes go wrong.

Once I spent a full week preparing to film the nest of a yellow breasted chat. One day, when the birds had become accustomed to the camera box and when the weather was ideal for movie making, I commenced operations. I took scene after scene of life in the nest. The birds fed their young, cleaned the nest and posed beautifully on the edge of it. Their yellow orange breasts, black heads and white eye rings made an attractive subject.

After the scenes were made, feeling much satisfied with the day's work, I went to the camera box, to discover that the window for the camera had been covered with moisture that had condensed inside the box. It turned out that only two scenes, of the many I had

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IN June MOVIE MAKERS

* If you mix magic with movies, you will get something that will mystify any audience. In *The Clinic*, MOVIE MAKERS presents a brand new title trick, never before described. It's an effect, done in color, that opens a whole new system of Kodachrome title tricks. Anybody can follow the method, and it can be done with any movie camera, on 8mm. or 16mm. film.

This handsome effect was evolved by Sherman Price, who applied to movie making an old principle, well known to magicians.

* In *Dramatized fishing*, Walter F. Hinkle, ACL, tells how he built a Ten Best film from a few shots made on a fishing trip. He clearly shows how he got those important scenes that give a movie "punch" and entertainment value. He also tells of an effective method of keeping subjects in an amateur movie from being self conscious.

* Would you like to know how to make animated movies with jointed figures? Carl Anderson tells how it can be done with any type of amateur movie camera, 8mm. or 16mm. By means of diagrams and numerous illustrations, he shows how to do it easily.

There will be many other articles and features in June Movie Makers

MOVIE MAKERS
420 Lexington Ave., N. Y., N. Y.

exposed, were of any value.

I discovered that my box, although soundproof, was not heatproof and that changes in temperature might condense moisture within it. From that time on, I kept a small open container of calcium chloride within the box. It absorbs moisture from the air and keeps the interior of the box dry.

In the course of filming, I have also learned that it is best to make color shots of birds only when they are illuminated by bright sunlight. Because of the protective coloration of birds, they are likely to be indistinguishable from the background unless the light is fairly brilliant. Then, too, bright light is needed to bring out the subtle colors of the markings of birds.

Leaves near the nest should be removed, for, otherwise, it is possible that, on the screen, the nest could not be distinguished from them. However, one must remember that the nest may require natural shade; so it is best to tie the leaves, to hold them outside the camera field, rather than to cut them away.

From the point of view of the naturalist, one of my most interesting scenes is that of a Florida gallinule. In this shot, the bird settles down in the midst of reeds and proceeds to turn its eggs, so that they will be warmed equally on all sides.

It cannot be denied that filming birds demands real work, but the records that one can obtain are priceless, and color scenes of birds with brilliant plumage are superbly beautiful.

News of the industry

[Continued from page 232]

heat absorbing glass and a five inch $f/3.8$ B & L Cinephor projection objective complete the optical system. Because of the superior qualities of this system, the new B & L Miniature Slide Projector is said to provide brilliant, sharply defined screen images. Convenience in operation is enhanced by the general design, and an adjustable tilt offers an easy method of centering the image. A sturdy carrying case, covered with pebble grain imitation leather and provided with metal snap latch and carrying handle, is also available. Cost of the projector is $33.50; of the carrying case, $5.00.

Abe Cohen's uptown In commemoration of the 31st Anniversary of the founding of Abe Cohen's Exchange, this well known New York photographic dealer has opened a new uptown branch store at 336 Madison Avenue, near 43rd Street. Because of its centralized location, this new store attracts many visitors, who find its carefully selected personnel and complete stock of photo-

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graphic and motion picture materials well suited to their needs. The firm, however, requests that out of town customers continue to direct their inquiries to Abe Cohen's Exchange headquarters, at 142 Fulton Street, New York.

Coney filmed

Turning from the grimmer aspects of Europe's turmoil, this month, to the happier mobilization of an army of fun seekers, in New York's great concentration area of amusement, Castle Films, Inc., presents a new subject, *Coney Island.* The movie is a jolly, fast moving impression of this famed resort, with its crowded beaches, thrilling rides, boardwalk attractions and all its general, hilarious doings.

The subject is available in 8mm. silent and 16mm. silent and sound versions, at regular Castle prices. A complete catalog of all the latest releases, including this subject, may be had from the producer, at 30 Rockefeller Plaza, New York.

New titler

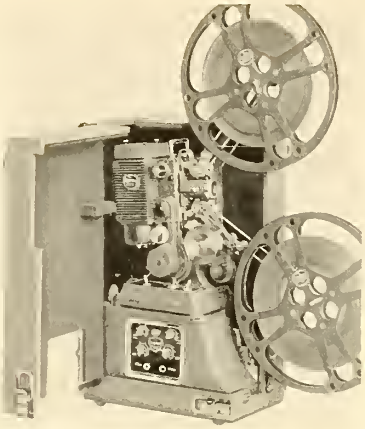
A new, compact title making frame, which may be used with Filmo cameras 141, 70 and 121, without employing separate adapters, is offered by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

The 16mm. Filmo Titler consists of a rigid assembly of camera support and title card easel, linked together by rods. The normal distance between camera and title card, in this titler, is one foot, as the included field at this distance is of a size suitable for hand lettering or for typewritten characters.

Many Filmo camera lenses focus sharply at this distance but, for fixed focus or other lenses, there is available a supplementary element in an adjustable mount. Two swivel arm reflectors, each of a size to hold a No. 1 flood type lamp, are attached to the titler, and lamps, camera support and easel are all adjustable as to relative position. A special arrangement is provided, which permits accurate centering with each type of camera. The title card easel may be folded forward, out of the way, for filming small objects in the title plane. The entire device may be used in a horizontal or vertical position.

Non Theatrical

Herbert T. Edwards, ACL, a pioneer figure in 16mm. film production and distribution, has recently organized a new firm, which will offer selected, outstanding 16mm. library subjects for distribution. The new company is Non Theatrical Pictures Corporation: it has its headquarters at 165 West 46th Street, New York. Mr. Edwards became engaged in non theatrical work in 1925, at which time he made a series of pictures for Sir Wilfred Grenfell. Later, he produced his own subjects and organized outlets for their distribution. He was recently associated with Commonwealth Pictures Corporation, of New York.



Amprosound projector Model UAB provides output for big audiences

A new catalog, listing a number of interesting features and "shorts," has been prepared for the new firm; it may be had, by writing to Mr. Edwards at Non Theatrical Pictures Corporation, at the address given.

Unusual subject

Released recently, *Adventures of Chico* is now available, for the first time, in 16mm. sound on film. This film, offered by Pictorial Films, Inc., 1650 Broadway, New York, is a fresh, spontaneous story of a little Mexican boy and his animal playmates, which has been acclaimed by the press in all its theatrical showings. Details of rental and purchase terms may be had from the distributor.

400 foot Kodascope 8

The de luxe Kodascope Eight, Model 70, is now supplemented by a new machine, Model 70-A, which is provided with 400 foot reel arms. The 70-A incorporates all the desirable features of the Model 70, but differs, in having a slightly higher base and longer reel arms. The latter feature enables the projectionist to provide uninterrupted 8mm. shows of twice normal length. Model 70-A is offered at $70; carrying case, $10.

Incre-Lite

A new, fast, long focus projection lens, for the production of brilliant screen pictures at an increased projector distance, is announced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. The new objective is called the Incre-Lite; it has a focal length of three inches and a speed of *f*/2. Excellent definition and sharpness are claimed for the new lens, which, at a distance of forty eight feet from the screen, will produce a picture of the same size as that given by the regular, two inch projection lens at thirty two feet. Further information may be had from the manufacturer.

Still color "dupes" less

New low prices have been established for Kodachrome duplicates of Kodachrome transparencies. The 24mm. by 36mm. duplicate is twenty five cents for the first, and twenty cents for each succeeding "dupe," up to eighty. Beyond this number, special prices apply. Direct duplicates may be made from K 135 pictures, and reductions may be made from K 128 pictures and all listed sizes of Kodachrome Professional Film transparencies. Further service is provided in mounting, copying on film strips and other operations, details of which may be obtained from Eastman Kodak Company, Rochester, N. Y., or any Kodak dealer.

Folding sunshade

A collapsible sunshade, which comes in four sizes, for attachment to lens barrels in a wide range of diameters, is offered by Burleigh Brooks, Inc., 126 West 42nd Street, New York. When folded, this new Bee Bee Sunshade is practically flat, yet it will spring open instantly, to form a rectangular lens hood, which will function on movie, as well as on still, cameras. The device also serves as a filter holder. The price is $2.50; complete details may be had from the manufacturer.

Ampro catalog

A finely printed and profusely illustrated brochure, describing all standard items of the well known Ampro line of silent and sound motion picture projectors, in 8mm. and 16mm., has been prepared by the Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill. This latest, complete catalog will be a valuable aid to present and prospective users of projection equipment; it will be sent, gratis, on application to the Chicago office of this firm.

Kodaslide news

A new Kodaslide Projector, Model 2, for use on six volt current, is now available on special order, through Kodak dealers. The price of this model, including special cord, battery clips, fifty watt, six volt lamp and plug, is $35, with five inch, *f*/3.5 lens; with seven and one half inch, *f*/4.5 lens, $53.50. This model can also be used on 115 volt house current, by changing the bulb to a standard projection lamp.

A slide carrier, similar to that for Kodaslide Projector, Model 2, is now available for the Model 1. It is priced at $1.75.

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■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

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■ FULL LIST PRICE allowed for your Eastman Model 20 toward new Bell & Howell Sportster. List price allowed for your Kodascope Model E or EE toward Bell & Howell Filmo-Master. List price allowed for Sportster or Companion toward new Turret 8 camera or Bolex 8mm. camera. List price allowed for your Keystone R-8, Kodascope 50, Revere or Model 70 Kodascope toward new Bell & Howell 8mm. projector or new Ampro 8mm. projector. Used: Bell & Howell Sportster, with Wind-Bak for fades and dissolves, $75.00; Bell & Howell Companion with Wind-Bak for fades and dissolves, $49.50; Bell & Howell Turret 8 with Wind-Bak for fades and dissolves, $140.00; 500 watt. 16mm. Ampro projector, excellent condition, $39.50; 1½″ telephoto lens for Keystone 8mm., $23.50; 30″ x 40″ beaded screen with tripod, $8.95; 36″ x 48″ beaded screen with tripod, $11.50; 39″ x 52″ beaded screen with tripod, $13.50. Hundreds of other bargains. CONVENIENT TIME PAYMENTS MAY BE ARRANGED ON ANY NEW OR USED ARTICLE. Your used equipment is worth more in trade at NATIONAL CAMERA EXCHANGE, established 1914, 11 S. 5th St., Minneapolis, Minn.

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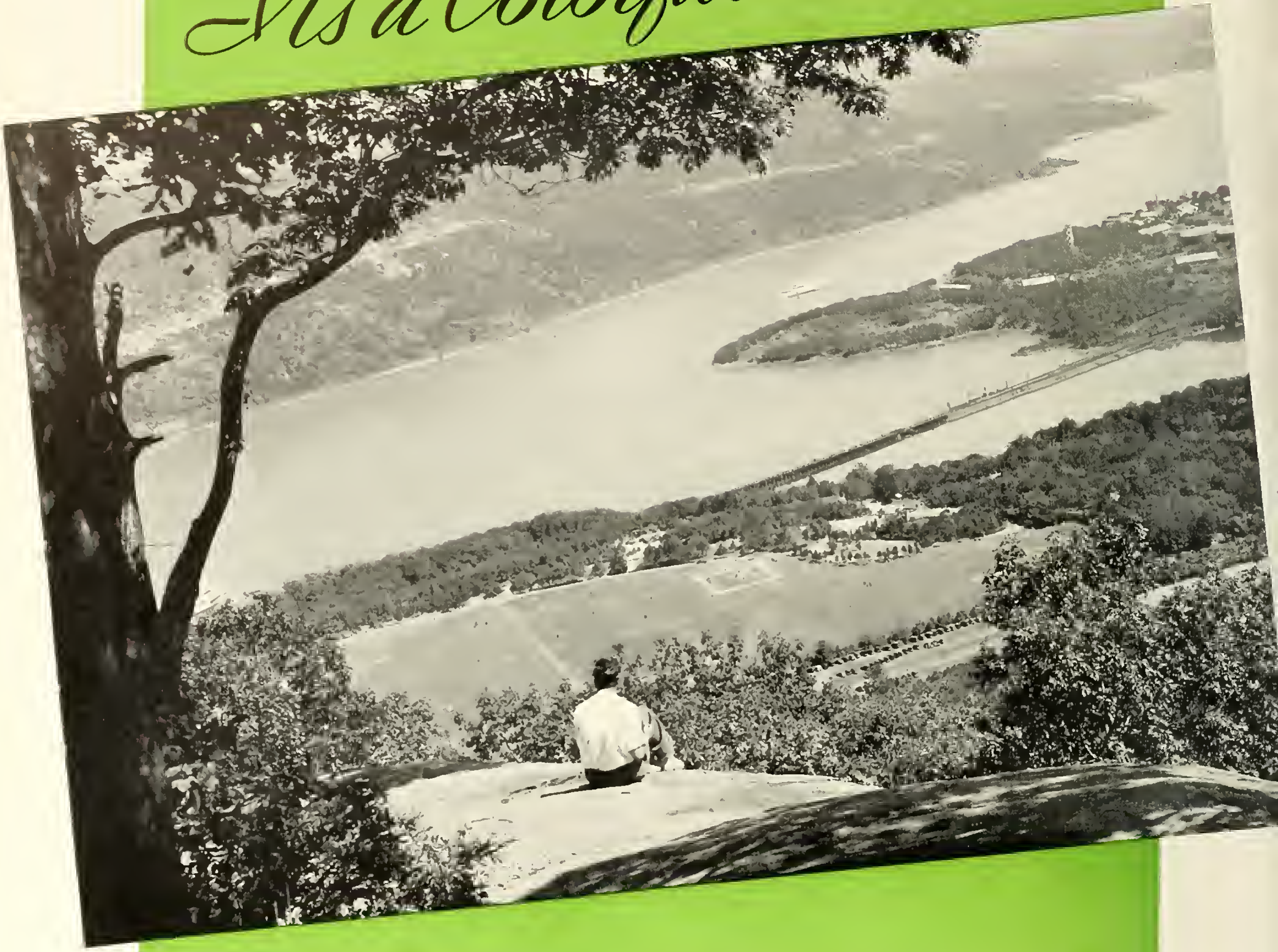

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

JUNE, 1940

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JUNE 1939

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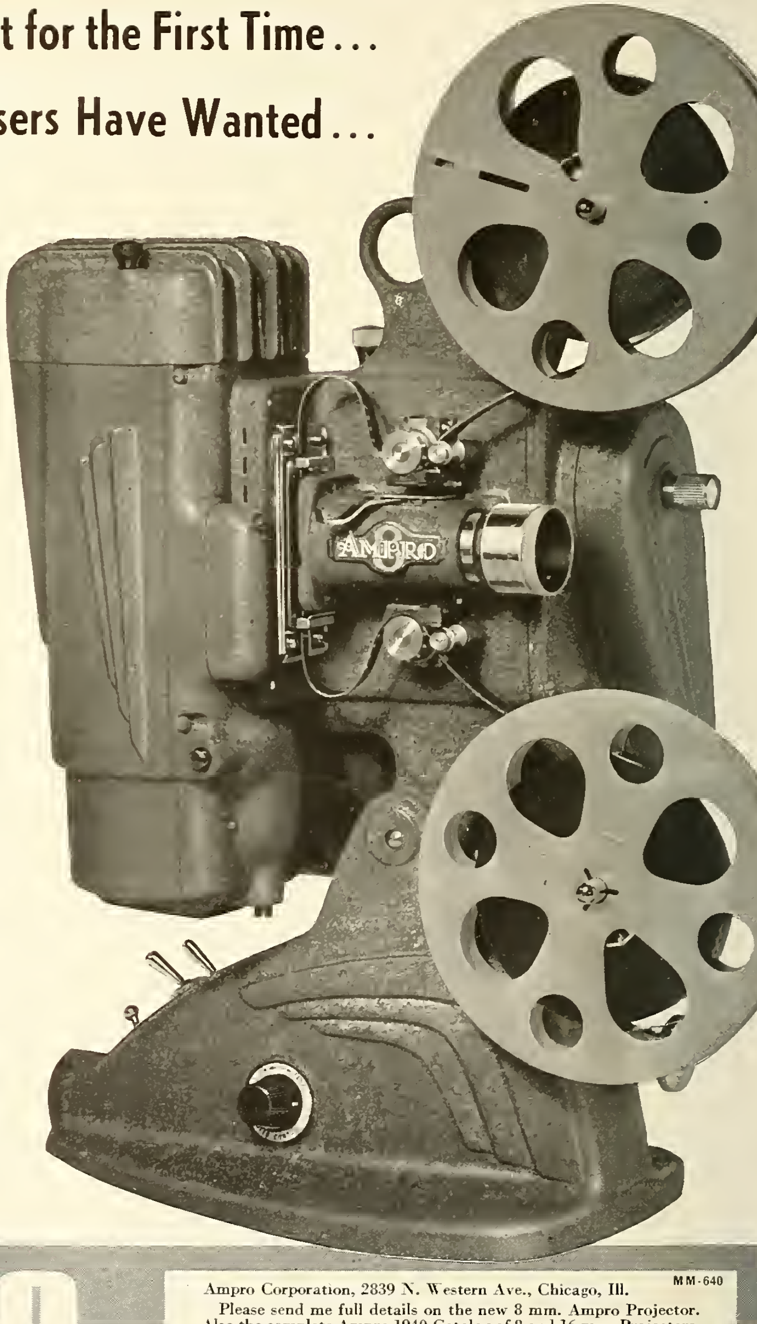

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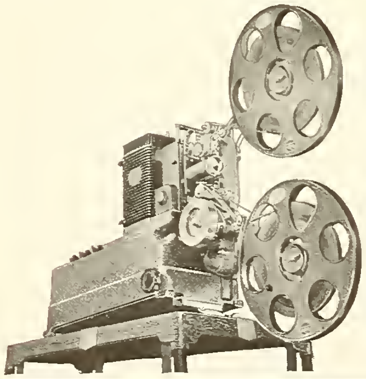

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Charles Phelps Cushing

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Closeups—What filmers are doing

Movie Makers, of course, is a pretty cosmopolitan and well traveled journal, so that not infrequently we receive some pleasing report of its ambassadorship in far places. For instance . . . it seems that Frank E. Gunnell, ACL, and Mrs. Gunnell, both of them teachers in New York City's school system, recently got themselves a sabbatical leave, farmed out Shadow, the family dog, closed up their home and started off on a leisurely tour to points south. Arriving in Mexico City, they dropped into a photographic store for supplies—and a copy of Movie Makers. It was the March number, and there, staring reproachfully from its pages, was Shadow, in six different poses! Their post card report on the matter was rather noncommittal as to their real feelings.

Three weeks ago, we promised J. R. E. Wuthrich, ACL, a new member from Utrecht, The Netherlands, that we would carry word in Movie Makers of his generous offer. He had written . . . "I hope that you will not hesitate to refer any League visitors to Utrecht to me. As far as my occupation as an insurance broker allows me, I shall be most happy to try and assist them." Now, as we write these words, newsboys on Lexington Avenue are crying the latest holdup by the Nazi gangsters. Spring, so long dreaded in Europe, has opened our windows . . . and we can hear the headlines with a sharp bitterness.

Cofilmers, a small group of ambitious amateurs, is the latest addition to New York City's informal production units. Formed under the leadership of Charles J. Carbonaro, ACL, present chairman, Cofilmers already has produced the 500 foot, 16mm. sound on film skit, *Wanted, A Janitor*. Annette C. Decker, ACL, secretary treasurer, scenarized the story from an original plot, while Kenneth F. Space, ACL, directed, and Mr. Carbonaro was in charge of photography. Technical assistants were Daniel Lindsay and Victor H. Carbonaro. Actors in the small cast were drawn from among the students of New York's Theodora Irvine School, through the cooperation of W. Bown Adams, ACL, of the school's faculty. Cofilmers looks forward to further and more elaborate production in the months to come. With a few berths still open on the acting staff, the group will be glad to consider applications addressed to Miss Decker, 101 Central Park West, in New York City, but wishes it clearly understood that production costs are funded on a share alike basis.

Lester F. Shaal, ACL, of Edgewood, R. I., is the filmer this month who wins the intense but somewhat intangible award of our approbation. A couple of years ago, he sent in his first film for review. Among the points we made to him, perhaps the strongest were about the values of human interest and the use of a tripod. A year later came another chef d'oeuvre, better now, but still a bit wobbly. Last month, we saw his latest, *Down Mexico Way*, and the harvest was in. Packed full of human interest, every foot of the film had been shot from a tripod.

"Forty years ago," writes Ben Meadows, ACL, from Tulsequah, British Columbia, "I took my first still photograph with a pinhole camera. . . . Since then, movies have proved so fascinating that I've sold my latest and umpteenth still outfit, and now find myself a beginner all over again!" From the sound of things, riding his new hobby will be no easier for Mr. Meadows than was picture taking in the pinhole days. As an employee of the Polaris-Taku mine (wherever that is!), he asks that all mail be sent to him via Juneau, in Alaska, and by airplane. Anything sent otherwise comes in by freight a couple of months later—and in the wintertime it may not get there at all.

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4. LET 'EM HAVE IT!

5. PALOOKA

BOBBY-WALSH
HIMSELF
WALS

I COVER THE WATERFRONT

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■ *Baltimore in Movies*, three reel 16mm. Kodachrome sound film, has just been released by the Tourist Bureau of the Baltimore Association of Commerce, 22 Light Street, Baltimore, Md. Made by Stark Films, also of Baltimore, and with narration by Lowell Thomas, the film shows the high lights of Baltimore's tourist attractions and those of near by Annapolis, Western Maryland, Antietam and other places. Any group of 100 or more that owns a good 16mm. sound projector and is seriously interested in knowing more about Baltimore and Maryland can borrow a print at no charge—other than transportation both ways—by writing to the address of the Baltimore Association of Commerce.

■ A new four reel sound on film motion picture, in both 16mm. and 35mm. widths, *Touching all Bases*, is available at the cost of expressage to and from the American League of Professional Baseball Clubs, 310 South Michigan Boulevard, c/o Lew Fonseca, Room 2420, Chicago, Ill. For loan to high schools, colleges, fraternal organizations, boys' clubs and similar groups of people, the film is intended to teach baseball to youngsters and, by showing the American League stars in action, to give "fans" a better knowledge of the many inside plays of the game. If you wish to screen this film on a specific day, give two possible dates, when you write to the distributor.

■ *Packaging Marches On*, a new 16mm. sound on film Kodachrome and black and white movie made by Spot Film Productions, Inc., for Modern Packaging magazine, is available for free loan to advertising clubs, chambers of commerce, Rotary and Kiwanis clubs, universities and similar organizations. The film studies numerous merchandising opportunities for business men and manufacturers and gives practical suggestions for package improvement and economical mass production. It presents, in color, the sixty two winners of the 1939 All-America Package Competition. An outstanding and beautiful commercial film, *Packaging Marches On* is available from the Film Booking Department of Modern Packaging, 122 East 42nd Street, New York City. One way carriage costs are charged.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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AMATEUR CINEMA LEAGUE, INC.

Do you like it?

ANYBODY can write a book!

Maybe he can and maybe he does and maybe somebody will publish it, but will it be worth reading? This question has bothered the staff of the Amateur Cinema League since the first of the year, because the League's Executive Committee decided that a fourth edition of *Making Better Movies,* first published in 1932, should not be printed and that a new book should be offered to League members.

The new publication, *The ACL Movie Book,* has just been sent to all members of the Amateur Cinema League, and it will be given to every new member, when he joins. The staff members who have written it hope for more roses than brickbats, and they base that hope on several things. Since 1932, when the League's first textbook was offered, the amount of knowledge about personal movie making has grown very greatly. The Amateur Cinema League has this knowledge; the task, in the new book, was to present it simply, practically and interestingly.

To write simply about technical subjects is not easy. It was the ideal that the writers of *The ACL Movie Book* held in front of them. They refused to get involved with long scientific discussions of the principles of optics, the "how" of film processing and chemical formulae. These are all interesting, but they do not meet the real needs of people who want to know what to film and how to film it. Also, the League has other aids, such as its booklets, its service sheets and advice from its consultants, which members can use for special situations.

The ACL Movie Book was written, to serve practical people. It does not, like *Making Better Movies,* start with beginners and go forward, because that method is no longer the best, since there are so many filmers today. It gives the facts about personal and special purpose filming, assembled in what the League believes is the order in which movie makers will expect them to be stated.

The interest of a book depends upon how well it gives its expected readers what they want. The new text that the League has published is available only to League members. The experience of the League's staff has been the guiding factor in determining what those members want in a book of ready reference. But *The ACL Movie Book* has provided additional interest by liberal illustrations. Indeed, the book grew far past the size of its predecessor, so that it has more than three hundred pages. It is bound in a cardboard cover, instead of the paper binding of *Making Better Movies.*

The League offers *The ACL Movie Book—a Guide to Making Better Movies* to its members as the simplest, the most practical and the most interesting book that the staff could write. Real labor has gone into it, and it has been rewritten many times. If you like it, tell your friends about it and let them know how they can get it. If you find faults in it, tell the League about them at once, because Headquarters depends upon you to let us know what you don't like.

The authors of *The ACL Movie Book* hope that they are modest, but each of them has a sense of having done his best at a task that is not an easy one. The result is now in your hands. Do you approve it?

Above are frame enlargements of scenes of Cedar Breaks, Bryce and Zion canyons, filmed by John V. Hansen, ACL. Although it does not seem possible, the central picture, a shot of Bryce Canyon, is also an enlargement of a 16mm. Kodachrome scene by Mr. Hansen. Below are frames of shots of park signs used as titles.

ZION NATIONAL PARK
CAUTION LOOK OUT FOR DEER
TO DINOSAUR TRACKS
TO PETRIFIED PUMPKIN PATCH

FILMING AMERICAN CANYONS

A report from one who has discovered their beauties

JOHN V. HANSEN, ACL

THE movie maker who films Cedar Breaks, Bryce Canyon and Zion Canyon this summer will have the luxury of reveling in a perfect orgy of color. Deep blue skies provide the set for the rich greens, the dusty greens, the brilliant yellows, the indescribable shades of red of these regions. So brilliant are the colors, so subtle are the changes, as the sun shifts its position in the skies, that nobody can describe to you what you will see when you visit these National Parks.

But you can film it with a movie camera—in fact, only with a movie camera loaded with color film can you record the brilliant, ever changing beauty of these places.

When you see Bryce Canyon, you will want to devote a week to filming it alone, or I miss my guess! Take plenty of film and arrange an elastic travel itinerary when you visit these regions, for you will not be willing to take your finger off the button!

You may approach the canyons from Cedar City; if so, warm up by visiting Cedar Breaks National Monument first. On the winding drive to Cedar Breaks, you can catch spectacular views of the eroded cliffs, colored in earth reds and pinks. Stop the car and choose the views carefully, for the road is not smooth enough to permit traveling shots made from the car when it is in motion.

If possible, frame views with green foliage in the foreground, for that will contrast with the warm colors of the cliff sides in the background. A polarizing screen will give you a brilliant, dark blue sky, which will provide your scenes with a third color plane. Then you will have a scene consisting of green in the foreground, earth reds in the middle ground and dark blue sky in the background. Wherever you film in the canyons, you will find that you can give your scenes greater depth and brilliancy, by including in the foreground some item that will contrast in color with the brilliant reds and yellows of cliffs and pinnacles.

Cedar Breaks Canyon must be filmed from its rim, for there is no way that the movie maker can reach the floor of the canyon. Hence, if you want close shots of the details of the erosion, the magnificent free standing monuments of nature within the canyon, you will want to use a telephoto lens. A three inch lens is ideal for the purpose. I found that $f/8$, or between $f/8$ and $f/11$, gave a good exposure, and I used $f/5.6$ with the polarizing screen.

The magnificent colors spread before you in the canyon run from chalk white to deep maroon. There is an abundance of yellow and rainbow effects in some places.

To make the beautiful pinnacles stand out, use side lighting. This will not be difficult; in fact, you may be limited to this type of lighting.

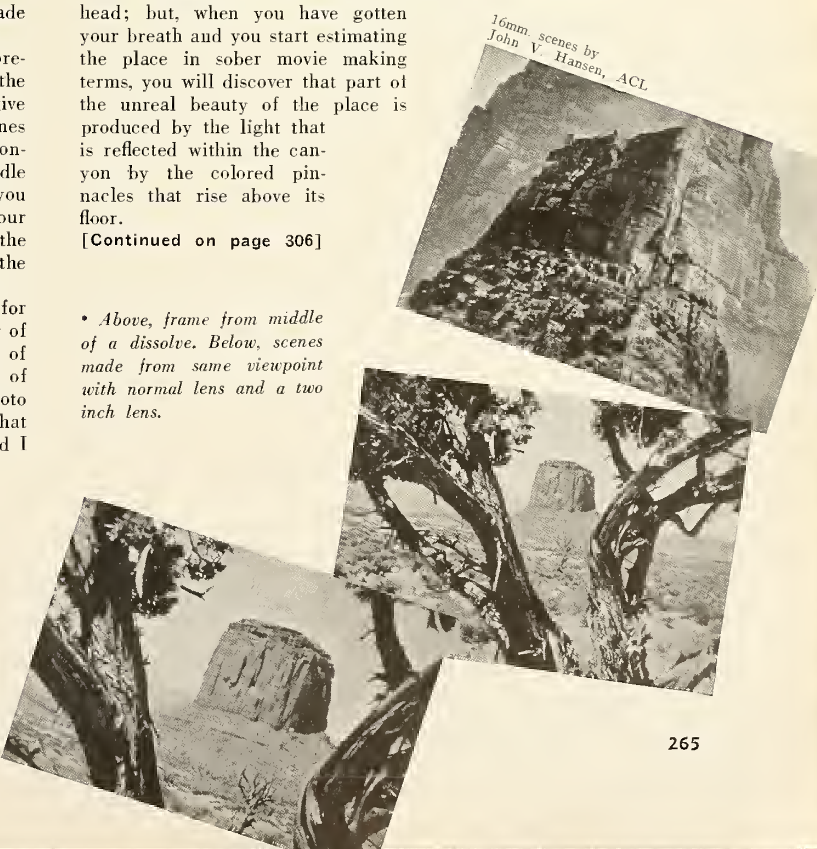
There is a lodge at Cedar Breaks, and, if you can spare the time, stay there for two days, for you can then study the canyon and pick the periods when the light is best, for, as the direction of the illumination shifts during the day, different color effects are produced. If you are limited to one day's visit, use the morning light for your movie making.

On the road from Cedar Breaks to Bryce Canyon, you will have the opportunity of filming the whole gamut of green—dusty green, moss green and emerald green, for sage, juniper and aspen grow along the way. Between the parks, you can use the car as a continuity link and, in some scenes, you can conveniently include the friends and acquaintances who travel with you. Compose your shots with the native wild flowers in the foreground, people or your car in the middle ground and various shades of green in the background. You can paint the scene as if you were working on a canvas.

Bryce, the canyon that the Indians described as "filled with red rocks standing up like men," is awe inspiring from the rim, and you can see and film a great deal from there. You can take a bus trip that leads through miles of the National Park, that until lately was inaccessible. But it is in shooting within the canyon itself that the movie maker comes into his own.

You will be overwhelmed by the magnificence—the majesty of the coloring and the vast rock formations towering overhead; but, when you have gotten your breath and you start estimating the place in sober movie making terms, you will discover that part of the unreal beauty of the place is produced by the light that is reflected within the canyon by the colored pinnacles that rise above its floor.

[Continued on page 306]



16mm. scenes by John V. Hansen, ACL

• *Above, frame from middle of a dissolve. Below, scenes made from same viewpoint with normal lens and a two inch lens.*

Why not film New York?

A set of sequences that make a metropolitan reel

JAMES W. MOORE, ACL

"TRAVEL AMERICA!" suggests the President. And traveling America, which likes the suggestion, has set about to follow it with a great and thrilling sense of discovery.

New York, of course, is *not* America. Was it Brisbane or McIntyre who first observed this? It doesn't matter. For, whatever else Manhattan may be, it is and always will be a breath taking center of discovery and delight. There is much to do, too much to see—and a woefully meager bit of time for movie making. For New York visitors with a movie camera, the following specific filming plan is offered. If you hurry, you can shoot it in a single day and its evening. If you tarry—and we hope you will—plan on two days and an evening session.

Call it:

MECCA FOR A MODERN

Shoot this on the Manhattan background on pages 272 and 304 and dissolve or cut to a foreword on the same scene:

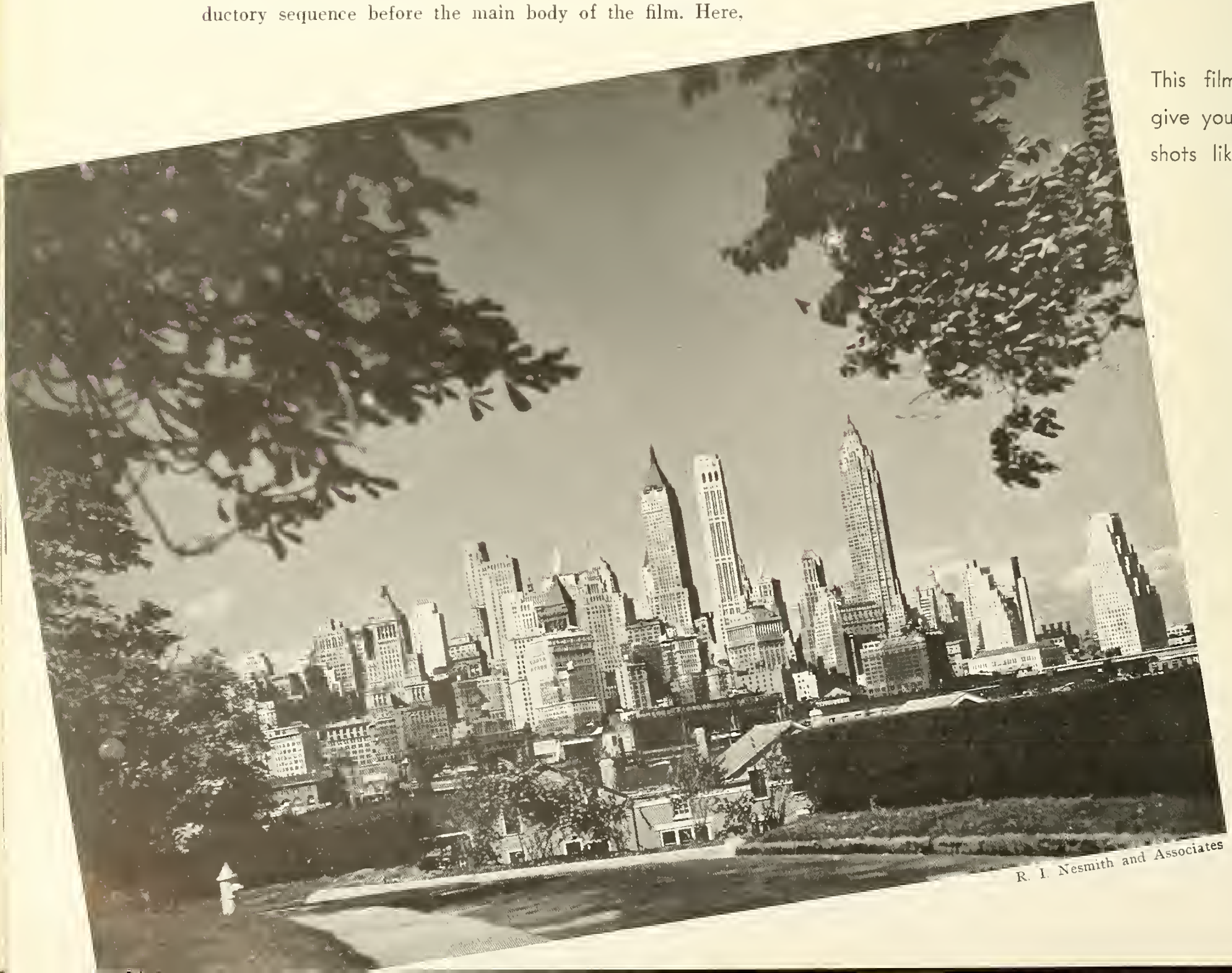
A short study of the world's
greatest city
MANHATTAN

Give this a slow fade, and you are ready for a brief introductory sequence before the main body of the film. Here, you can write your own ticket if you like. But "surefire" possibilities are the following:

Introduction A

1. A carefully composed study of New York's unequaled skyline. There are a number of effective viewpoints—from the Staten Island ferry, the Hotel Bossert Roof, in Brooklyn, the observation platforms of the Chrysler, Empire State or RCA buildings—but our money goes for the shot on this page. Go to South Ferry, at the foot of Broadway; take the government boat, which is free, to Governor's Island; walk up the main road a few yards, turn around and there it is, staring you in the face. You will be southward of the city; so either morning or afternoon light will do.

If you haven't time for this small jaunt, then try:



R. I. Nesmith and Associates

This film plan will give you New York shots like this one

Introduction B

1. Long shot, at an angle, up one of the city's great buildings, previously mentioned. Follow with a similar long shot of another of them.

2. A scenic view from the top of this last one, perhaps the RCA Building, at Rockefeller Center. If you are using black and white film, a filter is a necessity. Shoot north, get somebody in the foreground and *don't "panoram!"* Do the same toward the south, or looking downtown, for an introduction to the first sequence.

Sequence 1.

The first sequence begins with the title:

Downtown, at a famous corner, began
the American form of government. Here,
too, begins our tour of New York City.

1. A closeup, at an upward angle, of the street signs at the intersection of Broad and Wall Streets.

2. A full shot of the statue of George Washington, on the south steps of the Subtreasury Building.

3. A closeup of the inscription beneath this statue, which points out that, here, Washington took the oath of office as first President of the United States.

4. A brief closeup, again, of the two street signs.

5-10. A series of scenes, closeups and medium shots, of such outstanding landmarks as the Stock Exchange and the House of Morgan, both on this corner, and Trinity Church, at the head of Wall Street.

Sequence 2.

For contrast, make your next stop at Washington Square, the scenic heart of Greenwich Village. Besides a taxi (about a fifty cent tariff), there are three good ways uptown: (1) by bus up Broadway to Eighth Street, then walk west two blocks; (2) by East Side, or Lexington Avenue, local subway, to Astor Place, which is at Wanamaker's at Eighth Street, then walk west two blocks; (3) by West Side local subway, uptown to Sheridan Square, then walk east two blocks.

Use the following title as an introduction:

From Big Business to Little Bohemia,
centered about Washington Square in
famed Greenwich Village.

1-5. A series of shots in and around Washington Square, featuring the Arch in most of them. It makes a splendid frame. But don't overlook the vibrant human interest of the wading fountain, the open air chess games and the mooning oldsters and youngsters on the benches.

6-8. Face uptown in the square, walk to the far left corner and stroll up MacDougal Street a half block, till you come to MacDougal Alley. Here, in a dead end street, which once served the fine homes of Washington Square as a stable yard, are some of the most charming artists' studios in the Village. Try a medium shot and a couple of closeups of attractive architectural detail.

9-10. Out again to MacDougal Street, turn right on Eighth and walk a short block to Fifth Avenue. Diagonally across to your right is the entrance to Washington Mews, a similar stable yard, now grown into an artists' colony. Have a look in there for more local color.

Sequence 3.

Along Fifth Avenue, in the few blocks from Eighth Street to Twelfth, are perhaps the finest flowerings of one of Manhattan's peculiar charms—the sidewalk café. Here, behind low hedges of box and spruce, are the flutter of bright tablecloths and the gleam of cool refreshment. Here are the gay and the garrulous, the young and old, the lonely lovers—each enjoying the warm sunshine and the privilege of being stared at. Lead off with:

Paris in New York — amid the
gay cafés of lower Fifth Avenue.

1-10. Call your own shots, but keep in mind that medium views alone will not tell the story. Begin at Eighth Street with the Brevoort, as French as Café de la Paix. Stroll up and across to Ninth, for the more formal layout of the Fifth Avenue Hotel, and end your search and your sequence at Longchamps, on the opposite corner of Twelfth Street and the Avenue. Pick the best lighting and sit down at one of these charming spots yourself. From the quiet of your table is your chance for those close, candid shots which really get the feel of the place.

Sequence 4.

Hop on a Fifth Avenue bus (any number will do, but the open top ones are more fun) and ride up the great street to Radio City. Your elevated and moving perch will seem to be a fine camera truck. Frankly, it isn't! Unless the bus is stopped in traffic, save your film.

Climb down at Fiftieth Street, and there before you is New York City's greatest show place. To contrast this subject with that of the previous sequence, cut in the title:

From peace to pomp, in that true
Mecca for a Modern, Rockefeller
Center.

The subject is too big, too breath taking! No one, not even the publicity director of the Center, could tell you what to film first, second, third and so on and on, until your film runs out. The best that we can do for your guidance is to jot down a few of the general possibilities of each type of camera viewpoint.

1. *Long shots:* Of first importance, obviously, are the buildings. Here, in incredible rank, are the terraced and the tall, the graceful and the Gargantuan, the fabulous setting of this city within a city. But long shots will serve you as well in catching the bustling life at the buildings' feet.

Shoot along the walks, across the plazas, about the gardens—and, above all, in the sunken plaza. There, now, is a roller skating rink, where fluttered once the gay parasols of a café or flicked the bright blades of society Sonjas.

2. *Medium shots:* In these views, study the shops, the "cops" and the crowds, which all are a part of the Center's activity. Have a look at the sculpture, led off by groaning Atlas, in front of International, and giant Prometheus, hovering with his precious gift of fire over the sunken plaza.

3. *Closeups:* Even in this mammoth setting, don't overlook the closeup. Flowers and fountains line the walks, striking architectural details beckon from the buildings' sides and, most intriguing of all, people

[Continued on page 287]

DRAMATIZED FISHING

How footage was expanded by neat continuity plan

WALTER F. HINKLE, ACL

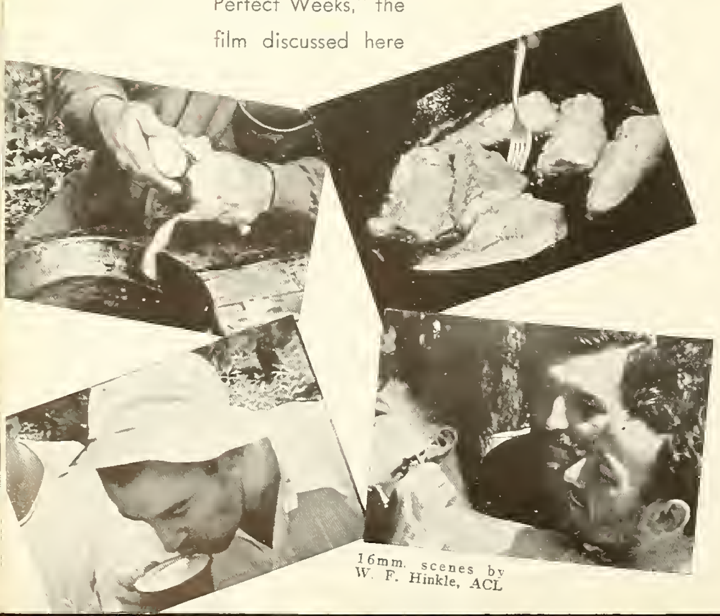
"THAT'S fine, Paul . . . Go right ahead with steaking the fish. Don't look at the camera nor pay the least bit of attention to me. Take your time, now, and don't get nervous. . . . Be just as natural as you can. . . . That's perfect! Now turn it over and start taking out the steak on the other side. . . . That's it. . . . Fine . . . and thanks a lot, Paul!"

This is typical of the kind of incessant chatter which I have found to be an effective aid in obtaining easy, natural action and freedom from camera consciousness. It seems to keep the actor's attention on what *he* is doing and to prevent him from looking at what *I* am doing. I have found that he automatically follows whatever instructions I include in the patter and that he reacts very favorably to little compliments and praise. He will fairly glow with pride if he feels that he is performing his part satisfactorily.

I think that this is the same psychology that a magician uses to deceive his audiences and to induce them to see only what he *wants* them to see. By a steady flow of carefully planned monolog, he directs the attention of the audience to his right hand, while his left hand slips a rabbit out of a secret pocket of his coat.

This trick of using a continuous flow of chatter, to put your cine actors at ease, is particularly helpful when one is filming a group of friends. By means of it, you can keep each of them occupied at his task and prevent him from becoming self conscious and from watching another or, worse, from looking at the camera. So long as you keep talking, nobody will look at you or the camera. Each actor is busy trying to follow instructions. If, however, you should stop talking while you are shooting a scene, the actors will invariably stop whatever they are doing and will look at you to see what is going on, thereby spoiling an otherwise good shot.

To obtain natural action pictures, whether they be of the baby or of Grandpa, I recommend that you try the "chatter method." Begin your monolog *before* you start your camera, keep it up while you are shooting and continue it for a second or two after you have stopped the camera.



Scenes from "Two Perfect Weeks," the film discussed here

16mm. scenes by W. F. Hinkle, ACL

Walter F. Hinckle, ACL, and his movie camera

When I filmed *Two Perfect Weeks*, a story of a fishing trip, I was fortunate in having with me a group of men who had accompanied me on a similar trip to the same spot, the previous year. They knew what was expected of them whenever I started my camera, but I took no chances and always kept up a running fire of chatter when I filmed them. I am convinced that much of the natural, sincere action in the film, with its resultant human interest appeal, is due directly to the use of this chatter strategy. In saying this, however, I am not detracting in the least from the splendid cooperation which I received from all the fellows who were with me.

When I received my films after development, I found that they were good photographically. They had correct exposure, sharp focus, good lighting and all that sort of thing. But, somehow, they lacked the continuity that I had expected.

First came shots of our group, arriving on an island somewhere up North; in the very next scene, we were shown in fishing clothes; then we were pictured exhibiting our catch and preparing a fish dinner. We were next seen shaving off our two weeks' beards and handling our baggage in chain gang fashion.

That essentially was all the action in the whole film, and it certainly did not make much of a story. I realized that this material was so limited that I should require almost as much footage in titles, to give the film some semblance of smooth continuity.

That essentially was all the action in the whole film, and the transitions from one sequence to another were too abrupt. It was evident that some sort of cinematic device was needed, to bridge these gaps. After considering several plans, I selected a treatment that involved a dream, and I wrote a simple, short scenario that listed the additional scenes required to complete my story.

One of the fellows who went on the fishing trip agreed to play the part of the dreamer, and we spent an enjoyable evening in his living room, shooting the new sequence.

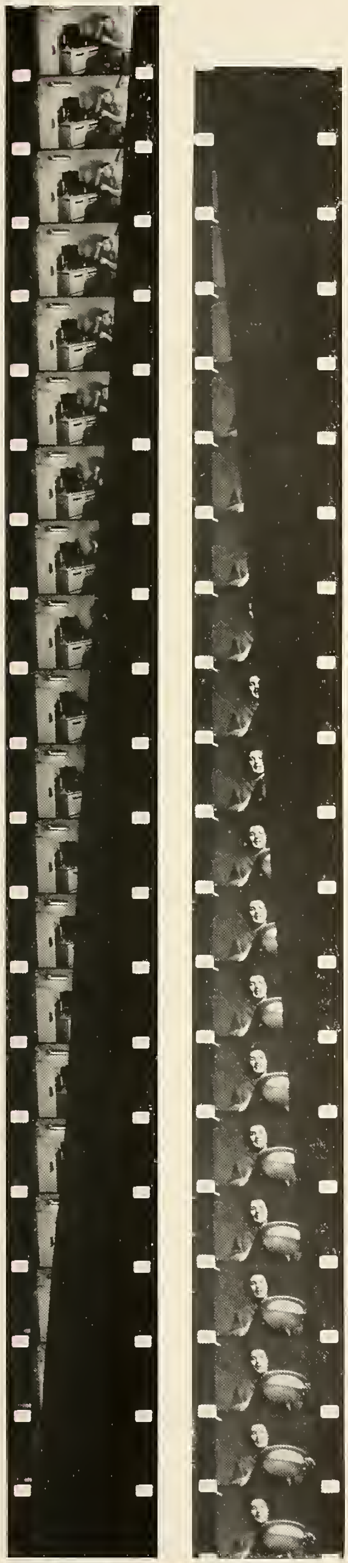
With these scenes spliced in their proper places, I found that, by writing carefully the titles to be used between the different sequences, I could carry the illusion of a dream throughout the film and successfully bridge the abrupt shifts in subject matter. Considerable thought was, therefore, devoted to the titles.

The lead titles were designed to create an atmosphere of day dreaming or wishful thinking about a fishing trip into the North Woods and to introduce the idea of lazy, carefree, happy days and of freedom, for at least two weeks, from the neckties and the drudgery of shaving required during the rest of the year. These titles are connected by means of lap dissolves, wipeoffs and fades, and after them comes a shot of the dreamer, comfortably settled [Continued on page 294]

CURTAINS FOR CINE SCENES

Fades and wipeoffs can be made in several ways

ROBERT WOODMAN



Wipeoff Wipeon
Wipes made by dye method

IT IS the last act of the play. One by one, all the points in suspense have been cleared up. Finally, all is resolved, and the conclusion is reached. Hero and heroine are reconciled and embrace tenderly.

Suddenly, the curtain falls with a thud, and all the brilliant house lights are turned on. The audience is startled back to reality; its members blink at each other, in the sudden glare; they have been cheated of their illusion too soon.

No producer would think of ending a play that way; he values final impressions too much. So he arranges for a slow curtain to fall and for the lights to be turned up gradually.

It is within our power to do the same thing with our film presentations. The last scene in our movie can also have its slow curtain. It need not flick off into a glare of white light on the screen. We can create our illusions, too, and we need not confine ourselves only to the end of the entire film; we can introduce the same kind of effect at the beginning or use it to set off a sequence within the film.

The slow, or more rapid, curtain for our cine scenes is, of course, the fade. This simply is an increasing effect of underexposure, which progresses from frame to frame until the image is obscured in darkness. This effect is gained most simply by closing down the lens diaphragm to its smallest opening. On most lenses, the smallest stop will still admit some light; hence, to obscure the image completely, one simply places his hand over the lens. Such a "diaphragm fade" is best made when the exposure for the scene itself calls for a fairly wide stop, such as $f/2.5$ or $f/3.5$.

A fade of a sort can be improvised by passing an opaque card slowly in front of the lens, as close to the front element as possible.

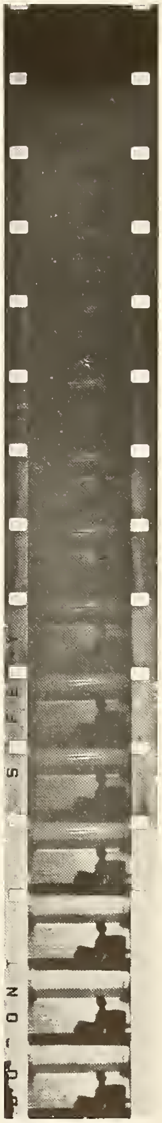
A far smoother effect may be had by using a fading glass, a rectangular sheet of glass which is clear at one end and which gradually merges to opacity at the other. The entire scene is shot through the clear portion, and, when the fade is to take place, the glass is drawn gradually across the front of the lens, until the opaque portion obscures the image. It is possible to make a fading glass of this kind, by exposing and developing a photographic glass plate. The exposure is easily made on a "process plate," by drawing an opaque card or dark slide in front of it in a dim light. Development in a contrast developer gives a satisfactory result.

Available, also, is the automatic fade, a circular, graduated disc, which revolves by clockwork before the lens. The casing of the disc is clamped to the lens barrel, and a trigger release sets the mechanism in motion.

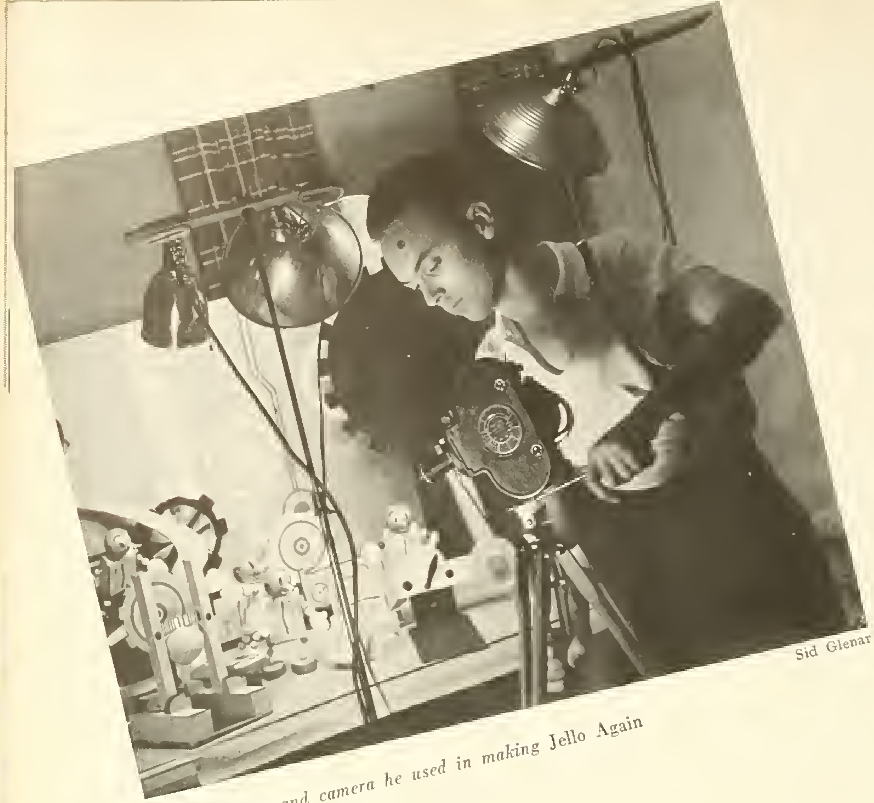
One may use two polarizing filters before the lens, in a handy housing. When the planes of transmission of the two filters are parallel, the picture is recorded clearly. When one of the filters is revolved with respect to the other, the light transmission is gradually cut down, producing the desired allover fade effect.

Strictly interpreted, the word "fade" may be taken to mean a gradual, uniform darkening of the picture, but, considered as to its function, we shall see that the purpose of gradually obscuring or revealing the picture may be served as well by other effects, which are akin to the true fade.

For instance, there is the iris effect, which, when placed close to the lens, causes a gradual darkening which starts at the edges of the picture and travels toward the middle. Or a wipeoff, [Continued on page 285]



Fade in made by dye method


Sid Glenar

Carl Anderson and camera he used in making Jello Again

HOW JELLO WAS ANIMATED

Maker of honor film tells methods of his achievement

CARL ANDERSON

"I AM interested in animation and want to try it," you say. If so, be prepared for a tremendous amount of work—but interesting work. When you have finished, you will find that you have added to your library a totally new subject, different from anything that you have ever shot before.

Although animation is not easy, the difficulty does not lie in the need for complicated or expensive equipment. You can make movies of animated figures with 8mm. or 16mm. cameras; the only piece of equipment that you require in addition to your camera is a rock steady tripod, for the camera must not be moved between the exposures of the successive frames.

Of course, a camera with a single frame release is an advantage. But it is not a necessity, for almost any movie camera will expose one frame at a time, if you tap the starting button lightly. My camera, a standard model, shown in the illustration on this page, has absolutely no special provision for the exposure of single frames, yet, by tapping the button lightly, I was able to shoot one frame at a time and to get entirely even exposure in successive frames, so that my animation scenes are just as smooth as any other movie shot.

If one uses, as characters in the film, such simple objects as pottery pieces, jointed figures or toys, it is possible to produce several short scenes in an evening. With a little imagination, you may connect these into a brief but amusing playlet. Then you can try something more elaborate, which would require several evenings' shooting. It is when you undertake these longer stories that the real work commences, for you must plan the movements of figures carefully, and you will want to build sets and properties to make the story more interesting.

It is this sort of thing that requires the time and care—not the camera technique. Your picture will be as attractive and clever in direct proportion to the time and care that you want to invest in it.

Of course, if you try animated cartoons, you will require the ability to draw, but anybody can make an animated film with the amusing, jointed figures that may be purchased in toy shops or drug stores.

When I decided to produce a longer animated film, I sought a subject that would interest audiences of all ages. It seemed to me that food had a universal appeal and that, of various foods, Jello would give me the best opportunities for color effects. The next job was to develop the characters for the story.

I removed the contents from Jello boxes and filled the empty paper cartons with wooden blocks, which made the boxes solid. These formed the torsos of my actors, and sponge rubber balls were used for their heads. Arms and legs were cut from wood with a jig saw and were joined to the body with wires, covered with brightly colored beads.

The first Jello doll that I made was not balanced properly, and he would not stay put between exposures. The secret of building a figure to be used in animation is to construct it so that it will not topple when one foot is raised.

When I had designed a stable figure, I prepared the scenario. I illustrated each scene with a drawing of the action, prepared in the proportions of a 16mm. movie frame. This helped me to determine the best camera viewpoint for each shot, and it also aided me in planning the miniature sets and backgrounds.

More important, I found, was that this system enabled me to keep track of what had been filmed and what remained to be shot. Filming a frame at a time and moving the characters between exposures is a process so slow that one is likely to lose track of the work that has been done, unless he has a series of rough sketches of successive scenes to guide him.

I made the miniature sets last of all. These were constructed of light composition boards on wooden frames. The boards were painted with poster color, in flat tones, to avoid undesirable high lights. In building miniature sets, I used a jig saw.

I timed the movements of the characters by a series of tests. For example, I wanted to know how many frames to expose, to depict the dolls walking. For instance, I tried what I call a "four frame walk"—that is, four frames were exposed from the time one foot of the doll was lifted from the floor of the set to the time that it was placed on the floor again. (The drawings on this page illustrate the method.)

This rate of progress was too fast to give the illusion of a normal step, so I tried a "six frame walk," which I found to be much smoother and more realistic. Using this as a guide, I found just how many frames would be required to show one of the dolls walking across the set.

I devised another test. I painted several series of dots on the floor of the miniature set. In one series, the dots were one eighth of an inch apart; in another, they were one fourth of an inch apart; in the third, they were one half an inch apart.

I moved objects from dot to dot, exposing one frame of film each time the objects were moved. This enabled me to judge, on the screen, the relative speed and smoothness of the various rates of action. This is the easiest way for the beginner to learn timing for animation. One can project the test over and over again and thus learn just how far to move a character or object between frame exposures, to obtain the desired rate of progress on the screen. As I say, it is all fun, but it does take time.

I learned that there was a great advantage in placing dots on the floor of the set, to represent the path of movement of all the characters in a given scene. Thus, after exposing one frame, one can move each object to the next dot, then expose the next frame, with confidence that, in the resultant scene, the figures will be moving to their proper destinations.

In very simple animation—for example, a scene depicting an ash tray sliding across a table—the system of using dots will make the job very easy indeed.

If two objects are moving at the same time, one can control their relative speeds without difficulty. If the dots, to guide the path of the ash tray, are one half inch apart and the dots for the path of an ink bottle are one fourth of an inch apart, the ash tray will certainly travel twice as fast as the ink bottle. Of course, each object is moved from one dot to the next between the exposure of each frame. Just try a simple setup like this, and you may get the lure of animation!

But, you can imagine the amount of care that is required if you have six characters in a scene, which must be moved across a set at the rate of one fourth of an inch between each exposure of a frame. Add to this other moving items, such as wheels and "gadgets," and you have quite a job.

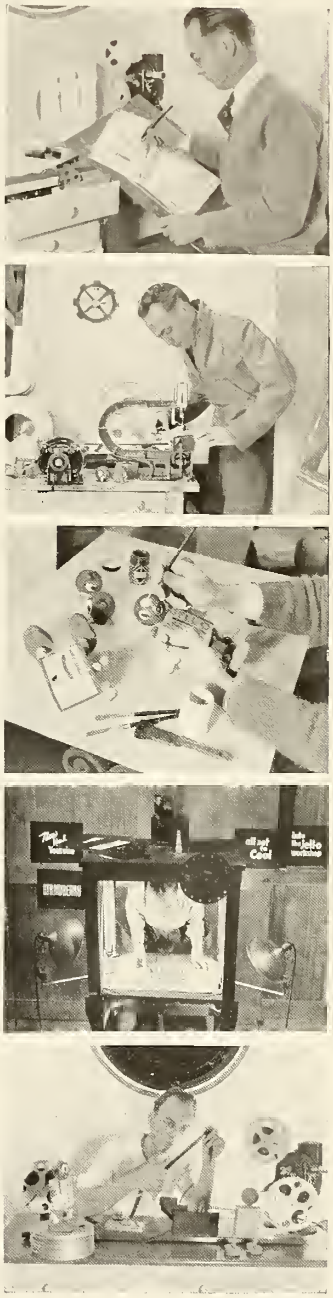
In making *Jello Again*, I met some special problems because of the subject matter, the chief of which was that the brilliantly colored Jello, shaped by fancy molds, tended to melt under the fierce glare of the flood bulbs. Often, I had to stop shooting and return my Jello properties to the refrigerator, lest they dissolve on the set.

In the last scene of the film, a little "Jello chef" comes into the camera field and, with his wand, produces the words, "The End," in cream cheese over a brilliant green molded Jello dessert. Just as the last frame was exposed, the mold gave up its resistance to the flood bulbs and had to go to the refrigerator.

Several scenes called for special effects. In one, a Jello doll was to walk to a switch and turn it on. Then, three lights were to flash on in succession, and this was to be followed by a series of colored flashes, which were to illuminate the set with different hues.

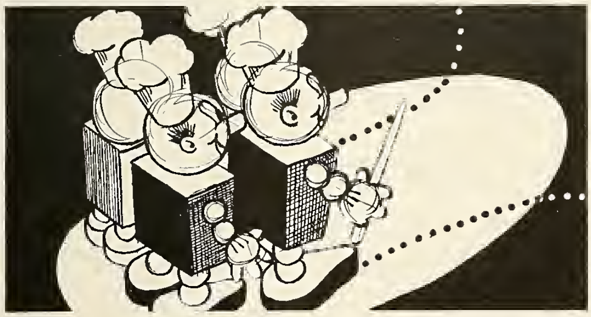
To get the effect of the differently colored flashes of light on the set, I held over the lens, first, magenta, then blue green, red and blue pieces of gelatin. I found that surprisingly beautiful effects can be obtained by this method.

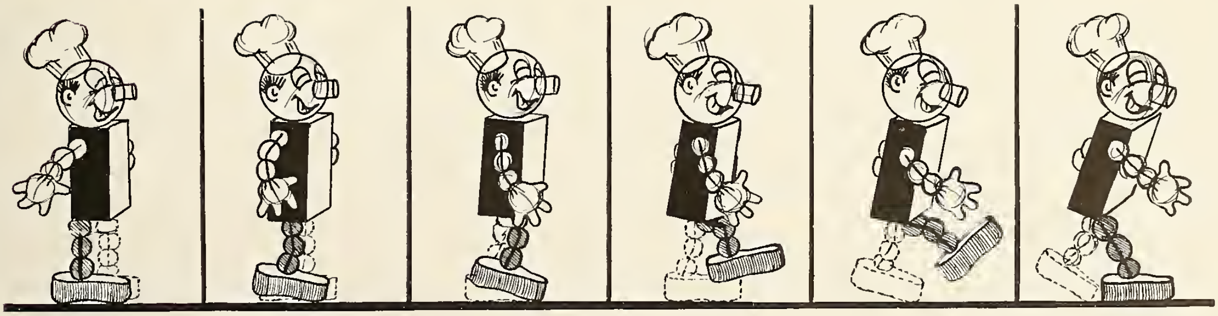
[Continued on page 293]



• *Right, the author at work on various steps in the production of* Jello Again.

Sid Glenar

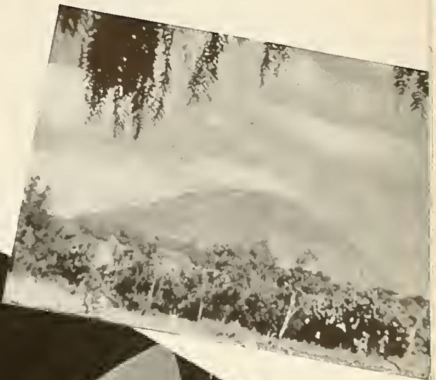




• *Left, a series of small dots, to guide one in moving characters. Below, a "six frame walk" for a jointed figure.*

WHAT AMATEURS FILM

1. This beautiful shot of Teotihuacan comes from *Down Mexico Way*, by Lester F. Shaal, ACL, of Edgewood, R. I. 2. Among the many well composed shots in *New York World's Fair, 1939-1940*, by A. M. Zinner, ACL, of Woodside, N. Y., is this attractive view of the Polish Tower, framed through a decorative window. 3. *Rhapsody in Bloom*, by David Kirkpatrick, ACL, of Kansas City, Mo., contains numerous lovely color shots of flowers, such as this one. 4. This imposing shot of snow sculpture appears in *Dartmouth Winter Carnival*, lively movie of winter sports, by William Goeben, ACL, of Hartford, Conn. 5. and 6. Two good human interest shots in *Business on Strike*, by Waldo Johnson, of Adrian, Mich. It is scenes like these that make your friends want to see a movie a second time!


1.

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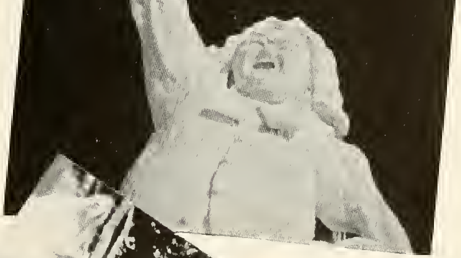
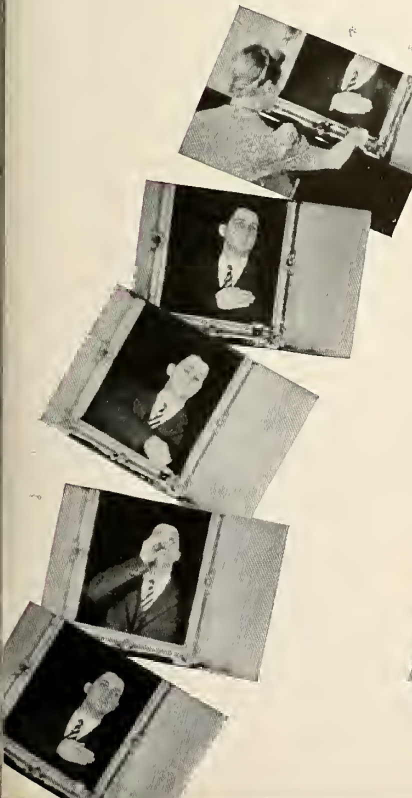

4.

5.

6.

A CLEVER 8MM. MOVIE

The hero of *An Anesthetic Fantasy*, filmed by Ernest Kremer, ACL, of Flushing, N. Y., goes to the dentist where he takes gas, and the story tells his fantastic dreams while he is under the anesthetic. Here, a painting comes to life and steals a drink.



THE ART OF ANGLES

How and why of choosing camera points of view

EARL L. CLARK, ACL

TO most movie makers, the choice of unusual camera viewpoints is just a means of adding variety to a film. But, properly employed, it may be much more than that, for the intelligent selection of angles of view sets the pace and mood of every scene. Consider, for example, an eye level shot of a man running toward the camera. Then envision that same action taken as a follow shot from above the subject. Undoubtedly, the second viewpoint would suggest far more of the man's haste than the first.

Below are listed some of the more important purposes, that have occurred to me, of shooting with the camera directed at various angles.

1. To eliminate undesirable scenery or objects.
2. To concentrate attention.
3. To create interest.
4. To build dramatic intensity.
5. To obtain better composition.

Let us look at No. 1. In a recent film, I wanted some pictures of soldiers in 1812 uniforms, firing from the walls of an authentic old fort. I located the fort, the soldiers and the uniforms. But everywhere were people, cars and modern buildings, that would give the lie to my 1812 fable. In another instance, I had planned to make pictures of certain tradesmen at work. I also desired pictures of the same men when they were apparently watching a street parade. I obtained the pictures of the men at work, but, obviously, I could not transport the men to the parade scene. In both cases, a discreet choice of camera viewpoints eliminated the undesirable surroundings and completed the illusions which I sought.

In the first instance, I chose close camera positions and used downward and upward angles that excluded the modern objects. In the second, I used an upward angle, to obtain a sky background, with the result that, when the scenes were spliced in with the parade views, nobody could tell that the workers were not watching the parade.

In making the sequence of an 1812 battle, I was filming a group of soldiers in the act of loading and firing an old cannon. The operation of loading with a powder horn was a unique sight to one untutored in the ways of former warriors. Interesting, also, was the peculiar method of moving the heavy cannon, for reloading after each discharge. At my request, the soldiers repeated their operations. I used downward camera viewpoints, to reveal all the secrets of the action. Eye level shots would have missed the methods. Thus, shooting from an angle concentrated attention.

Most people see everything at an eye level of from four to six feet, and a scene filmed at the same height contains little of novelty. As a result, it takes an unusual angle to supply a fresh or interesting viewpoint. In the case of still objects, this is particularly true. I found it extremely effective, in filming monuments and highway signs, to tilt the camera sidewise, as well as at an upward angle. The upright objects then occupied an unusual, oblique position in the finder. In that manner, a novel point of view put a breath of life into what was otherwise uninteresting subject matter.

The scenario called for a realistic "fire and blood" battle scene of recent times. I could not order a battlefield, nor an army. But I did obtain one modern soldier. A plowed field was chosen as a substitute for a battlefield. Unusual viewpoints and imagination did the rest. A low bonfire was built, and the camera was placed on the ground, so as to point upward through the flames. I needed a blood smeared hero, so my hapless victim had to undergo a liberal smearing with tomato juice.

Then, for three times, my perspiring friend charged, with fixed bayonet, over the fire and the camera. In a final closeup, he pretended to smash his rifle, butt first, directly at the camera. I couldn't have blamed him if he hadn't pretended. He was a fearful sight, when he was seen looking upward from ground level. At that angle, the scene had all the dramatic intensity that a whole army could have supplied. At eye level, the effect would have been spoiled.

Composition is the dragon which many a knight of movie making finds difficult to slay with [Continued on page 286]

Frames illustrating effect of choice of camera viewpoint

16mm. scenes by Earl L. Clark, ACL

CHROMATIC RHAPSODY

ROBERT P. KEHOE, ACL

MAKING *Chromatic Rhapsody*—although it involved days and months of work—now seems a lot easier than telling you *how* I made it. When, in December, 1939, it was awarded Honorable Mention by MOVIE MAKERS, I was perhaps the happiest man in New York City. For the *Rhapsody* had not been planned for competition. As a matter of strict fact, it had scarcely been planned at all. Like Topsy, it had "just growed"—a bit of foliage in the fall, some ice and snow in the winter, cobwebs and dewdrops in the spring, and a lake in summer, shrouded with early morning mist.

That's about all there is to it. But, with these scenes, a good amount of editing and a little amount of titling, the film as it now stands was the result.

As I say, it is difficult for me to give you an intelligent explanation of how I take pictures. There is something intangible about it, which words don't seem to cover. On two or three occasions recently, I have looked at pictures made by others. Technically (or mechanically) they were perfect, far better than my own, in camera steadiness, exact exposure and focus and in the use of advanced effects.

But, to me at least, they lacked any life or soul. Perhaps—since the words are not my own—you will excuse me if I call in for help a sentence from MOVIE MAKERS review of *Chromatic Rhapsody*.

They said, in part . . . "One is inclined to suspect that nature puts on a special show for Mr. Kehoe. The truth is probably that he himself has a special understanding of nature and an intuitional sensitivity to light and color."

I hope that is true! But, in any case, if one is to be successful in this kind of movie making, these things I *do* know: You must love intensely the mountains, trees, flowers and clouds—and everything else in nature; you must be ready to cover all the territory you possibly can, where pictures are likely to be found; then, when you find these pictures, you must be able to *see* them.

This last requirement, of course, is the most difficult of the three to fulfill. Often, in amateur movies, one sees a reel in which almost the full four hundred feet are of doubtful general interest. And yet, here and there in the film, there are a few bright gems of the purest fire. How much happier the movie maker would be if he had devoted his full amount of film to these alone! The difficulty is to know, with an instant recognition, the forms of genuine and unmistakable beauty. And, knowing them, to stand right there, working till we have recorded them from every side.

But again, as I have said, one must be just as ready to range over the countryside, in search of natural beauty. For a bare hundred feet of thrilling pictures, the price often is scaled in miles of running around, most of it fruitless; in countless mountain climbs through bitter winter weather.

For example, some of my finest footage of gleaming, ice encrusted trees was taken at Mount Tremblant, in Quebec, almost by accident. I was visiting at St. Marguerite, near by, and went over to Tremblant for a day long call. There was ice on the trees then (as the result of a freezing rain a few days before), but the weather was dark and stormy, impossible for any sort of good pictures. Returning to St. Marguerite late that day, I called McGill University, in Montreal, and was assured by their experts that the *next* day would be clear and cold.

It was, beautifully so. I returned to Mount Tremblant, went up on the chair lift to the halfway point and then climbed the rest of the way to the summit of the mountain. The temperature stood at twenty below, the wind was howling—but the sun was bright!

Trembling with cold and with the excitement of all this gleaming beauty about me, I managed to run off two hundred feet of 16mm. color film before beating a retreat. My camera was an old one, small and light in weight, so that [Continued on page 290]

16mm. scenes by Robert P. Kehoe, ACL

Frame enlargements from "Chromatic Rhapsody" by author

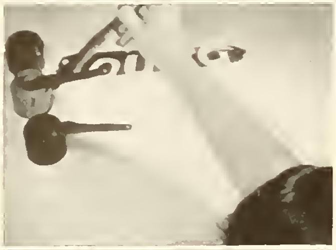
THE CLINIC

Technical suggestions and cine topics for movie makers

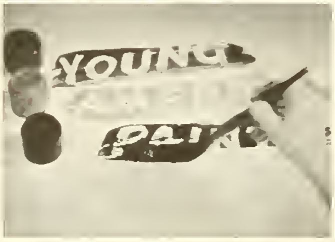
FREDERICK G. BEACH, ACL

16mm. scenes by Spot Film Productions, Inc.

The title opens with a plain yellow background.



The brush paints a blue swatch but leaves yellow letters.



The rest of the title lettering magically appears under the brush.

Title stunt A new and handsome trick title recently was seen in a Kodachrome film, made by Sherman Price of Spot Film Productions. A yellow card was selected, and the title lettering was drawn on it with a yellow wax crayon *whose color matched that of the card.*

The lettering, done in yellow on a yellow background, was of course invisible, and the title begins with a shot of the plain yellow background, on one side of which are three jars of show card colors, in each of which is a brush. A hand enters the scene and, from the first jar, removes the brush, laden with blue show card color. With the brush, the hand paints a swath of deep blue over the first row of letters.

Since the lettering was done in wax, and the show card color is applied with water, none of the blue color affects the yellow letters, but it does cover the area of the card surrounding the letters and causes the title wording to stand out in yellow against a deep blue.

The hand quickly picks up the next brush and paints a swath of green over the next row of letters and, finally, with the third brush, it paints a swath of red over the last row of letters. The effect is that the title lettering magically appears under the stroke of the brush.

Various color combinations can be worked out, as long as the title is lettered with a wax crayon whose color matches that of the title card. As you will see by examining the frame enlargements on this page, simple hand lettering, that anybody could execute, looks well with this title trick, which may be filmed in color with any movie camera. Needed supplies are only show card color, a matte surfaced title card of desired color and children's wax crayons.

Quiet That annoying squeak which is sometimes heard during projection may be caused by the edge of the film rubbing on the side of the takeup reel. By bending the takeup reel judiciously, one usually may silence the squeak. If the squeak seems to come from the projector mechanism itself, lose no time in applying oil, as advised by your instruction book. If this does not cure the trouble, then the projector should be sent to the repair service of the manufacturer for an overhauling.

Light struck Processing laboratories report that one of the most common troubles of movie makers is caused by the fact that they load and unload their cameras carelessly and permit the edge of the film to become fogged.

Rolls of film are supplied with a generous amount of extra footage, to serve as leader to protect the film during the threading operation, but, if this is allowed to uncoil loosely, some of the film that is to be exposed in the camera will become edge fogged. Light seeps in around the edges of the succeeding coils, and the result becomes evident on the screen. One sees a series of flashes which creep up from the edges of the picture.

Load the camera in the shade and do not allow more leader to uncoil than is required by the threading operation. Hold the reel firmly, until it is in place over the feed spindle, then draw out the required leader for the threading operation. It is easy, if you learn to do it right, but take your time. Most loss of footage in loading is a result of nervous haste.

No less The consensus of opinion among experienced filmers would indicate quite clearly that Kodachrome film should not be exposed at any opening smaller than *f*/11 when the camera is running at the regular speed of sixteen frames a second. This is true whether one is filming on a blazing desert, the white sands of a tropical beach or on the brilliantly lighted water of a tropical ocean.

One movie maker who filmed extensively in the Southwestern part of the United States, where glaring deserts are the rule, found that any stop below *f*/11 gave underexposure, even though his judgment and his meter might tell him to use *f*/22.

Another who has shot thousands of feet on the bright Florida beaches made the same report.

High point The task of filming local celebrations, parades, pageants and other outdoor affairs is often given to a movie club. If the enterprise is one of a civic nature, it may be possible to secure the cooperation of a utility company, trucking concern or, possibly, the fire department. These institutions may be able to furnish trucks with high platforms, or ladders, which can be parked in desired locations or moved along the line of march, if the subject is a parade.

From viewpoints provided by such conveniences, one can secure unusual angle shots, to augment the more conventional material filmed by other movie makers on the ground. The top of a moving van provides a fine spot for cameramen. The trolley company's repair wagon has a "made to order" extension platform.

Trucking One of the smoothest trucking shots obtainable can be made from a slowly moving rowboat or canoe. Filming from a rowboat is particularly effective, if one wants to follow a person walking along the shore of a lake or stream. Small boats can be kept close enough to shore to enable a good medium shot to be

[Continued on page 300]

CINE CONVENIENCES

Simple expedients that will make filming easier

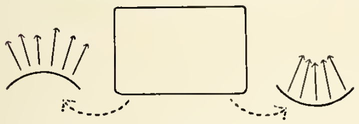
KENNETH F. SPACE, ACL

WHEN you make dissolves on scenes of motionless subjects, especially in title filming, you will find it easier to match the overlapping exposure accurately, if the camera is operating at *eight frames a second* instead of sixteen frames a second. This reduction of speed gives more time for exact manipulation; yet, of course, since the subject is motionless, it is not detected on the screen.

Portable reflector

Alert movie makers are becoming increasingly aware of the value of using reflectors to concentrate light on certain areas of the subject, in either outdoor or indoor work. The only disadvantage in the use of reflectors is their bulk and weight.

An efficient and light substitute for the usual type of reflector is the chrome plated ferrotype tin commonly used by still photographers for the purpose of making glossy prints. These tins are inexpensive and are so light that they may be carried easily. One may bend them backward, to spread the reflected light, or forward, to concentrate it, if desired, as shown in the illustration.

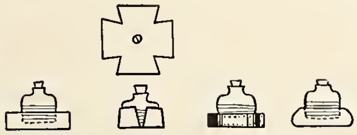


Cement bottle holder

After one has inadvertently spilled cement a few times, because of tipping the bottle over accidentally, he is likely to want a means of making the bottle secure, in spite of hasty gestures. Four methods are shown.

1. A block of plywood, in which a hole has been cut to fit the bottle snugly.

2. A piece of thin metal is cut in the shape of a cross, as shown. The center of the piece is nailed to the editing board or table, and the ends are bent over against the sides of the cement bottle.



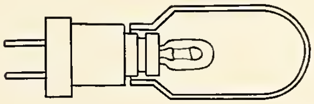
3. A length of discarded film is wound in a tight coil about the base of the bottle. Moisten the edges of the film occasionally with cement, as you wind it about the bottle. The cement will make the coils stick tightly together.

4. The glass base ordinarily used under castors and legs of furniture, to keep them from cutting the carpet, provides the cement bottle support here. To make the bottle fit snugly inside the heavy glass cup, wind coils of discarded film about it, until you have a tight fit. Use film cement to glue it together.

Current tester

A handy gadget that will enable you to determine quickly whether current is alternating or direct may be made from a one fourth watt neon glow lamp, which costs about forty cents at most electric supply houses. First, buy an inexpensive night light, designed to be plugged directly into baseboard sockets, at the five and ten cent store. Remove the ordinary bulb and replace it with a neon lamp.

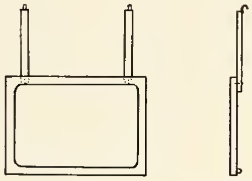
When the neon lamp is plugged into an outlet, both halves of its filament will glow if the current is alternating, but only one half will glow if the current is direct. This is a particularly useful device to those who use sound projectors or double turntables and who give shows at clubs. Amplifiers and turntable outfits may be seriously damaged if they are inadvertently plugged into direct current outlets.



Simple screen

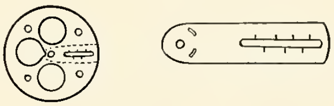
A novel screen can be made from a sheet of wallboard covered with white blotting paper. This surface is a remarkably good reflector, and it gives a good screen image. A new method of hanging the screen is provided by fastening two wooden cleats to it, as shown in the drawing. The upper ends of these cleats are fitted with picture molding hooks, so that the entire screen can be hung on the wall.

This eliminates the need for a stand or tripod and allows the screen to be placed at the greatest possible distance from the projector, a desirable arrangement when the room is small. Rubber buttons or metal "domes of silence" may be attached to the back of the screen, to prevent it from marking the wall.



Footage measure

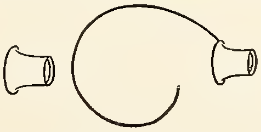
Many of the inexpensive film reels are not equipped with the slot and markings which enable one to determine, at a glance, the amount of film that is wound on the reel. If one is willing to sacrifice one reel that does have such markings, he may make a handy guide that he can hold on the side of any reel, to discover how much film it contains.



To make this guide, remove the side of a reel containing a footage scale and cut out the section indicated in the diagram. Since these reels are generally made of soft aluminum, they may be cut with a heavy pair of tin shears. After the footage scale is cut out, file down the rough edges.

Jeweler's loupe

A handy substitute for a film viewer, for use in editing or in selecting frames for enlargement, is the small magnifying glass set in an eye cup, that is commonly used by jewelers. The type marked No. 2 gives ideal magnification when the user places one in his eye and holds the film a few inches in front of it. The cost of this type of magnifying



[Continued on page 292]

SHE BAKED A CAKE

LEO CALOIA

8mm. scenes by Leo Caloia

Shots in 8mm. film of domestic drama produced by author

"Lady on June Street" came from challenge

IT all began one evening after dinner. The "Lady" was glancing through one of her magazines, while I, deep in reverie, pondered over some sort of excuse for the purchase of a roll of Kodachrome. I came back to earth when she called my attention to a full page advertisement, featuring a luscious and magnificent strawberry shortcake.

Here was my chance. "I'll bet you can't make a cake like that," I said.

She fell easily.

"Certainly I can, silly, it's simple." And, before I could give her a second lead, "I'll prove it, I'll make one tomorrow."

Then followed my subtle suggestion. If anybody could make such a beautiful cake, it certainly should be filmed.

She quickly agreed.

I little realized, at the time, that it was going to prove much easier for her to bake the cake than it would be for me to make a movie of her in the process. Nevertheless, we started, and the result was *The Lady on June Street*.

In the majority of indoor Kodachrome pictures that I had seen, there was almost invariably a tendency to underexpose. The result was arms and faces that were slightly red tinted. Some amateurs make a practice of securing only sufficient light to permit them to shoot at *f*/1.9, and this procedure, in my opinion, is likely to produce slight underexposure in the areas less favorably illuminated. It is better to have more than enough illumination than to have only just sufficient. So I decided that I would have plenty of light. I used eight to ten No. 2 flood lamps and shot the indoor scenes at an average exposure of *f*/5.6. By moving the lamps closer, on near shots, I could stop down to *f*/8.

Two lamps were placed in the chandelier for overall lighting, and one or two lamps were stationed directly behind the main subject, to provide back lighting. Four lamps, two on each side of the camera, were used for flat lighting. The remaining lamps aided in eliminating shadows in corners.

Type A Kodachrome has a Weston speed rating of twelve in artificial light, but, in order to make certain that there would be no underexposures, a speed rating of eight was used, which allowed a half stop more exposure. This rating compensated for any deficiency in lighting or errors in meter readings.

For closeups—shots made with the camera at a distance of three and one half feet, or less, from the subject—the exposure meter was held at a point about ten or twelve inches from the subject. For medium shots, it was held at a point halfway between the camera and the subject.

The camera used in filming the picture was a Keystone Model K8, with *f*/2.7 fixed focus lens. For closeups, two portrait attachments were used, one designed for a camera distance of three feet and the other for one of four feet. Several of the scenes required that the film be wound backward in the camera. Since my camera was not equipped with a special device for the purpose, the job had to be done with a changing bag and by the good old fashioned "locked in the clothes closet" method, which never fails, except, of course, when you overlook the crack in the door.

Because of the large amount of light used, I had to devise something, other than the ordinary lens shade, that would prevent direct rays of light from striking the lens. A square cardboard box, about the size of a large Brownie still camera, with one end cut out and a hole cut in the other end, was attached over the lens of the movie camera. This was held in place by the tight fit of the hole over the flange on the lens. Another hole was cut next to the lens, to provide an opening for the viewfinder, and the whole box was painted a dull black, inside and out. Although this device was somewhat cumbersome, it served its purpose very well, permitting one to point the camera almost directly into the light.

It never occurred to me that, in a hundred foot 8mm. amateur film, I should be called upon to cope with some of the same production problems that usually are associated with making theatrical pictures. In one scene, the "Lady" is inserting luscious red strawberries in thick cream on the top of an equally luscious and magnificent shortcake. One of the strawberries, being too small, she places on the table beside the cake. The script called for this particular undersized strawberry to fall to the floor, where, later, the "Lady" will accidentally step on it and slip. In slipping, she must fall and splatter the wall with cream, cake and strawberries. After that, of course, she has a good cry.

Try as we might, the strawberry could not be persuaded to oblige us by rolling off the table realistically. Finally, I had to get somebody to stand, just out of camera range, and blow on it. This did the trick. So that the "Lady" might fall realistically and yet not injure herself, several pillows, covered by blankets, were placed on the floor, so that they were hidden from the camera's view by the table.

Strange as it seems, the cake and dish did not break when the "Lady" slipped. The dish finally had to be

[Continued on page 290]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr., ACL

Salt of the Earth

A new motion picture, *Salt of the Earth*, which dramatizes the part that salt has played in the history of mankind, is now being produced by the motion picture department of Canadian Industries, Ltd., for the Windsor Salt Company, of Windsor, Canada. Directed by J. Alasdair Fraser, ACL, the movie will trace, on 16mm. sound on film Kodachrome, the origin of many uses of salt—in folklore, in heraldry and in health—and then will show modern methods of refinement. The latter part of the film includes the new process, developed by the Windsor Salt Company, of mixing salt with cement, to prevent ice from forming on highways during the wintertime.

Four other films, produced by Mr. Fraser's department in the past months, *Building Modern Highways in Old Quebec*, *The Romance of Fertilizer*, *Precision* and *Ice Control*, have had large audiences. In particular, *The Romance of Fertilizer*, a forty minute 16mm. sound on film production, has been shown to 14,000 Canadian farmers and their families in the last four months. Recordings of the narration are in English and in French, the latter version for use in Quebec.

Mexican Silhouette

Clement K. Chase, ACL, of Tucson, Ariz., producer of *Mexican Silhouette*, has announced that he himself is now handling the educational distribution of that outstanding monochrome film. A Ten Best award winner for 1939, the picture is subdivided into three one reel sections: *Mexico, D. F.*, *Mexican Agriculture* and *Mexican Cities*. This distribution arrangement by Mr. Chase supersedes his previous placement of the subject with a commercial firm, as announced earlier in this department.

Augusta Red Cross Filmed

From *Augusta Chapter, American Red Cross*, the latest production by Scott Nixon, ACL, of Augusta, Ga., come the illustrations on this page. On 400 feet of 16mm. Kodachrome, Mr. Nixon has told the story of the community work maintained by his local chapter of the Red Cross and has shown the dependency of such chapters upon contributions by the public. Opening with a sequence that shows housewives refusing membership donations, the film then presents the activities of health and public welfare in the community, which are maintained by the Red Cross. Particularly noteworthy are the sequences of automobile safety, from which these frame enlargements were taken.

Skis over Skoki

Filmed by John C. Jay, ACL, of Williams College, *Skis over Skoki* was shown recently at the Eleventh Annual Show of Amateur Motion Pictures, sponsored by Duncan MacD. Little, ACL. Mr. Jay's film, which is 400 feet of 16mm. Kodachrome, accompanied by sound on disc, was made for the Canadian Pacific Railway and will be shown by them to major ski clubs throughout the country. The film outlines a short story of a girl who, having grown bored with the usual mountain trails, leaves her guide during one of the downhill runs and starts over treacherous territory alone. How she ends her journey and what happens en route are shown by Mr. Jay in some of his finest pictures of skiing, a field in which he is an expert. He has made several films of skiing in the past.

16mm. scenes by Scott Nixon, ACL

Shots from sequence of auto accident in Red Cross film

Film at University of Kansas

From the University of Kansas, at Lawrence, Kans., comes news that the Bureau of Visual Instruction is producing a 16mm. motion picture, as yet unnamed, which will depict, on 1000 feet of Kodachrome, the life of six or eight typical students during their attendance at the university. Professor Allen Craften, who wrote the continuity, is also director of production, while Raymond Nichols, Fred Montgomery, Art Wolf and Fred Ellsworth form the committee in charge of the work. Upon completion, the film will be available to schools and to interested groups.

Filming in Holland

In spite of the war in Europe, David Croll, ACL, of Amsterdam, Holland, planned to make a motion picture on 16mm., Kodachrome, of a metallizing process for which his company, the Technische Handel & Industry, are the sole representatives in Holland. By this process, developed by the Metallizing Engineering Company, Inc., of Long Island, N. Y., molten metal from a hand gun is sprayed on objects. The treatment of Mr. Croll's film, written by the continuity department of the League, provides both an explanation and a demonstration of the properties of metallizing.

Bird Film in Color

How Birds Feed Their Young, the first Eastman Classroom Film in full color Kodachrome, has been announced from Rochester by the Eastman Kodak Company. One half reel, it is available for immediate delivery.

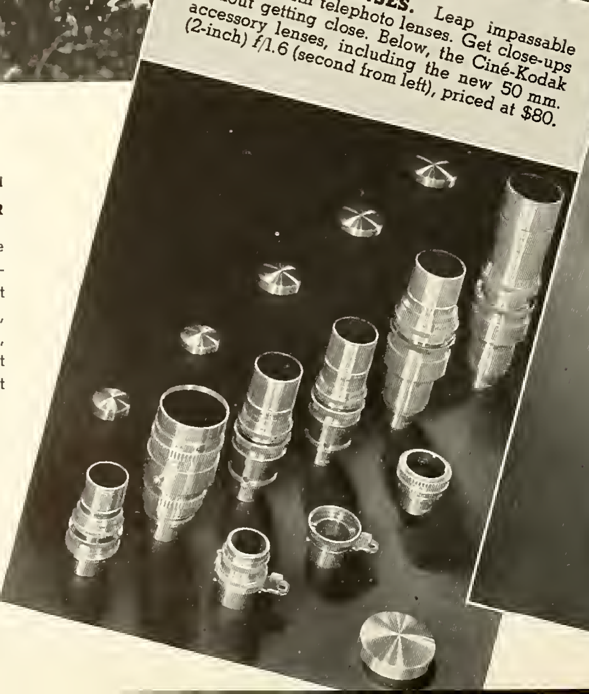
The photographer, Dr. Arthur A. Allen, professor of Ornithology at Cornell University, shows the indigo bunting and towhee bringing food to the nest in their bills; a thrush feeding the hungriest first; a male bluebird, illustrating how he sometimes stands guard at feeding time; a cedar waxwing feeding its young with food carried in its throat; a goldfinch demonstrating feeding

[Continued on page 294]

How To

KEEP
IDEA

ACCESSORY LENSES. Leap impassable distances with telephoto lenses. Get close-ups without getting close. Below, the Ciné-Kodak accessory lenses, including the new 50 mm. (2-inch) *f*/1.6 (second from left), priced at $80.



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Screen Filters—there's a time wh
filter makes all the difference. The K
bination Lens Attachments afford
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KODAK'S NEW COLOR SHOW—AGAIN THE HIT OF THE NEW YORK WORLD'S FAIR

Last year and this, millions of people have marveled at the beauty and drama of Kodachrome full-color pictures projected on a 187-foot screen, longest in the world. And every day now, in increasing numbers, they're seeing the newer, greater show. Also at the Kodak Building—expert advice on picture taking at the Fair. Don't forget your Ciné-Kodak.

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IT'S more than likely you now have your eye on a few accessories which will help solve definite problems, achieve specific results.

With the outdoor season well under way, don't delay. Get the things that you need most now.

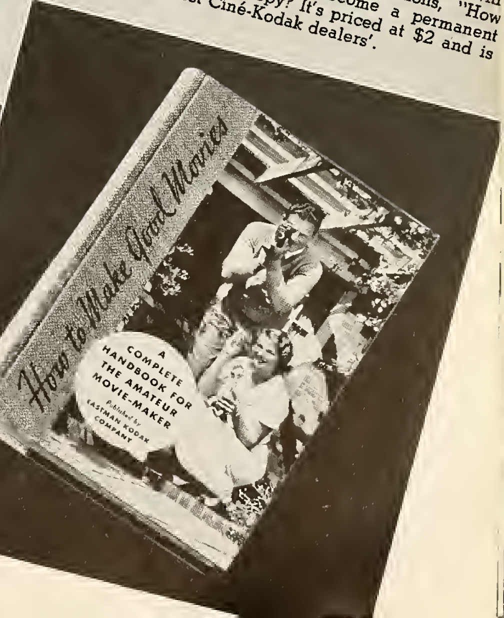
Ciné-Kodak accessories are designed right, made right, and priced right. And there are many of them, all specifically useful, for both 8 mm. and 16 mm. work. See them at your dealer's.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

TRIPOD. Better movies are always rock-steady movies. There's no better, steadier camera support than the Ciné-Kodak Tripod. The tilting, panning head moves smoothly, locks securely; the legs lock easily. Price, $32.50.

CARRYING CASES give cameras protection from bumps and dust; most of them have room for extra films and accessories. There are cases for all Ciné-Kodaks; below is the Combination Case for Ciné-Kodak E, price, $7.50.

BEST SELLER. Because it is pack-jammed wit practical, workable ideas and suggestions, "How To Make Good Movies" has become a permanent best seller. Got your copy? It's priced at $2 and is available at most Ciné-Kodak dealers'.


How to Make Good Movies
A COMPLETE HANDBOOK FOR THE AMATEUR MOVIE-MAKER
Published by EASTMAN KODAK COMPANY

How To Make Better Movies

KEEP YOUR EQUIPMENT IN PACE WITH YOUR NEW IDEAS, NEW MOVIE-MAKING AMBITIONS

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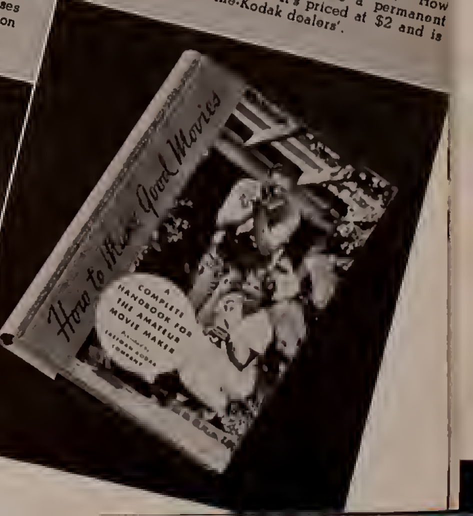


Deutsch & Shea, Inc.

Top, George Murphy, Inc., in 1887; below, firm's modern 1940 store

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Non Theatrical Pictures An imposing array of new 16mm. sound on film entertainment subjects is featured as its primary offering to the trade by Non Theatrical Pictures Corporation, 165 West 46th Street, New York. Among the new films are such outstanding features as *The Count of Monte Cristo*, with Robert Donat and Elissa Landi; *Palooka*, with Jimmy Durante; *Red Salute*, with Barbara Stanwyck and Robert Young; *I Cover the Waterfront*, with Claudette Colbert and Ben Lyon; *The Melody Lingers On*, *Last of the Mohicans* and others.

Midwest producers Recent advice from The Calvin Company, 26th & Jefferson Streets, Kansas City, Mo., indicates an upward trend in the use of 16mm. sound recording for business films. With increased facilities for every branch of production in this medium, this firm offers its services to businesses, educational institutions and individuals who require high quality sound recording, original film planning and expert photography. The firm has facilities for the production of original trick and other photographic effects and is well equipped to produce color.

In addition, The Calvin Company will shortly make available a series of specially produced 16mm. sound on film short subjects, of which the first, now to be offered, is titled, *Barefoot Memories*.

Photrix Cine A new photoelectric exposure meter, especially designed for movie work, is now offered by the Intercontinental Marketing Corporation, 8 West 40th Street, New York City. The new instrument, called the Photrix Cine, is said to represent a completely new development in special design, to meet the particular requirements of the movie cameraman.

Said to possess a sensitivity range from .75 to 4500 candles a square foot, the new meter is designed to respond to all light conditions under which movies can be taken. The dial reading indicates *f* stops directly, and it is instantly convertible to any camera operating speed from six to one hundred twenty eight frames a second.

The scale may be quickly preset to work with cine films of any emulsion speed. A shutter speed scale extends its usefulness into the field of still camera work. The new instrument, housed in a one piece bakelite casing, is manufactured in the United States, and its price is $22.75.

DeJur has foot candles The well known DeJur Critic Model 40 Exposure Meter now carries a scale which reads directly in foot candles, in addition to its photographic uses. This feature enables the user to determine the intensity of the light for all general conditions. In this way, the meter may be used as a handy indicator, to show whether the illumination, under any specific condition, is sufficient for the filmer's purpose. A foot candle scale, covering application to all general types of work under artificial illumination, will be supplied by the manufacturer, DeJur-Amsco Corporation, Shelton, Conn.

New DuPont films Movie makers who use miniature cameras, to supplement their cinematic hobby, will be interested in the three new DuPont 35mm. emulsions, the Superior types 1, 2 and 3.

Superior 1 is intended for outdoor use, has a long scale gradation and extremely fine grain. Superior 2, twice as fast as the former, is effective for indoor, as well as outdoor, work, since its color response is corrected for use

[Continued on page 300]

From "The Count of Monte Cristo," release of Non Theatrical Pictures

Scenes in "Bombs Over Europe," new spectacular release

Photographs from Wide World

BLITZKRIEGS FOR HOME SCREENS

IT IS a sobering thought that the generations of tomorrow will be able to witness the details of our wars of today. Who knows with what cold, pitying eyes the audiences of the future world will gaze, almost unbelieving, on our wanton destructions of property and of life, on the bombings and *blitzkriegs?*

Citizens and historians of the future will have their chief impression of today's activities brought to them through events which are now being recorded by the movie camera. But, besides the aspect of the matter which makes these records priceless for the future, there is the present day demand for immediacy, fulfilled with amazing speed by organizations which engage in this work. The clash and strain of forces in the wars of any previous age have never been recorded with the completeness and detail that are provided by the camera coverage of today's struggle in Europe. Battle scenes of these wars fly in a day's time to American shores, braving the perils of capture by combatants and censorship.

It is a tribute to the real importance of the home movie field that the pick of this material, specially edited and assembled to form a valuable and interesting record, has been made available for substandard projection, in silent and sound versions.

The latest manifestation of the totalitarian march across Europe, together with the defenses against its advance, is pictured and described in *Bombs Over Europe*, released by Castle Films. This subject illustrates the ability of the modern news cameraman to appear where the action is important, and its footage includes graphic sequences of the mortal struggle between empires and aggressors. It may be termed one of the most revealing of home movie war films so far released.

It contains the more vital engagements of the Norwegian campaign by air, sea and land. Denmark's fall is recorded. Other important scenes carry motion picture commentary to tell of the resistance of Belgium, Holland and Luxembourg, the intensified action on the Western front and the agitations along the Mediterranean and the troubled lands that border it.

Watching our own projectors unreel this story, we can mark well the lesson that it teaches.

Ormal I. Sprungman, ACL

• Judging committee of Minneapolis Cine Club meets at dinner. This committee chose films screened at the third annual party of the Minneapolis club.

Murray Tucker, ACL

• At the Metropolitan Motion Picture Club — a demonstration of a movie maker at work staged under direction of Charles J. Carbonaro, ACL.

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Washington host More than six hundred members and guests of the National Capital Cinema Club gathered recently in the West Ballroom of Washington's Shoreham Hotel, for the club's Annual Guest Night. Featured on the program was the premier presentation of *The Glory of our National Parks*, a 1600 foot color travel study by John V. Hansen, ACL, vicepresident of the Amateur Cinema League and a charter officer of the Washington club. Among the regions covered in this hour long film were Monument Valley, Vermilion Cliffs, Kaibab National Forest, the Grand Canyon of Arizona, Zion National Park and Bryce National Park.

Golden Gate forms New in San Francisco is the Golden Gate Cine Club, recently organized with a membership of thirty six. The first officers are Edward Clark, president; Victor De Valle, vicepresident; James Harrison, treasurer; Helen Hawkins, secretary. Amateurs interested in the club may get details from Miss Hawkins, at 666 Edinburgh Street, in San Francisco. The charter roll will be closed at fifty members, following which a small initiation fee will be charged.

Eights exhibit Over three hundred members and guests of the Minneapolis Octo-Cine Guild attended that group's first annual screening of members' films, held recently in the main building of the city's Y. W. C. A. Among the pictures presented on the program were *A Movie Party Is Born*, by the club; *Trees*, by John T. Leffler; *Octo Items*, a news compilation; *Man Murdered*, by Robert Murphy, ACL, and Ralph Mueller, ACL; *Margie*, synchronized with sound on disc, by Mr. Leffler; *Eastern Honeymoon*, by Russell Wilcox, ACL; *East and West Coast Fairs*, by Harry DeVault, ACL, O. A. Johnson and G. M. Champlin, ACL; *One Time Loser*, by Edward Swanell. C. G. Crosby, club secretary, was general chairman in charge of arrangements for the screening.

Fort Worth forms Amateur filmers in the region of Fort Worth, Texas, will now be served by the Movie Makers Club, new group in the Southwest. J. C. Duvall heads the club as first president. At an early meeting, members of the club heard from the city's Chamber of Commerce publicity director, in preparation for a city filming competition with a premier prize of a silver cup. Individual entries will be limited to two reels of 8mm. or 16mm. footage, in black and white or Kodachrome.

Brooklyn presents A well handled program of outstanding amateur films packed the three hundred seats of Brooklyn's St. Felix Street Theatre, at a late special screening sponsored by the Brooklyn Amateur Cine Club, ACL, on Long Island. *America, The Beautiful* by the group's president, Irving Pollack, ACL, represented the membership on the program. Guest pictures included *Ski Legs*, by Robert M. Coles, ACL, and Charles H. Coles, ACL; *L'Ile d'Orléans*, by Judith and F. Radford Crawley, ACL; *Ruth*, by C. Manley DeBevoise, ACL; *Roundhouse to Roadbed*, by Frederick G. Beach, ACL, League technical consultant. Sound effects and music were presented by double turntable with all the films.

New in Minneapolis With fourteen members on the charter roll, the Suburban Cine Club is the third amateur movie group to form in Minneapolis. Membership will be limited to a total of twenty five, to maintain the informal nature of the group, which is now meeting in members' homes on the last Thursday of each month. First officers include E. E. Samuelson, president; F. E. Murphy, vicepresident; J. M. Devoy, secretary treasurer. Movie makers interested in the club may receive further information from the secretary at 309 Blake Road, in Hopkins, Minn.

First for Allentown *Western Holiday*, the premier Maxim Award winner, produced in 1937 by Hamilton H. Jones, ACL, was a feature of the First Annual Banquet held recently by the Allentown (Pa.) Y. M. C. A. Cinema Club. More than a hundred and twenty members and guests gathered for the occasion in the local Elks Club. Other program items included an introduction by Charles Grammes, ACL, founder president of the Cinema Club, and an address on the art of photography, by Dr. John Shankweiler, of Muhlenberg College. Elmer Serfass was in charge of arrangements for the banquet.

Fine films in Hartford Members and guests of the Hartford Cinema Club have been favored with a series of outstanding amateur films at late meetings of this veteran group. In order of presentation, the pictures have been *Alaska and the Yukon*, by Hamilton H. Jones, ACL, of Buffalo, N. Y.; *The Glory of our National Parks*, by John V. Hansen, ACL, of

[Continued on page 296]

The ACL movie book

THE ACL MOVIE BOOK—*A Guide to Making Better Movies* was published by the Amateur Cinema League last month. It takes the place of *Making Better Movies* as the authoritative text on non theatrical filming and film showing. Although it will serve the same purpose as that which was served by *Making Better Movies*, being a practical collection of essential information about movie making, it is, in every way, a new book.

Therefore, it has been sent to every League member; each new member will receive it, when he joins the League. It can be secured only by members, who are urged to preserve their copies carefully, because replacements of lost copies can be made only in rare circumstances that caused an unavoidable loss.

Members are especially asked to read the final chapter, *How the League Can Help*, to refresh their minds concerning the services that are available to them.

Curtains for cine scenes

[Continued from page 269]

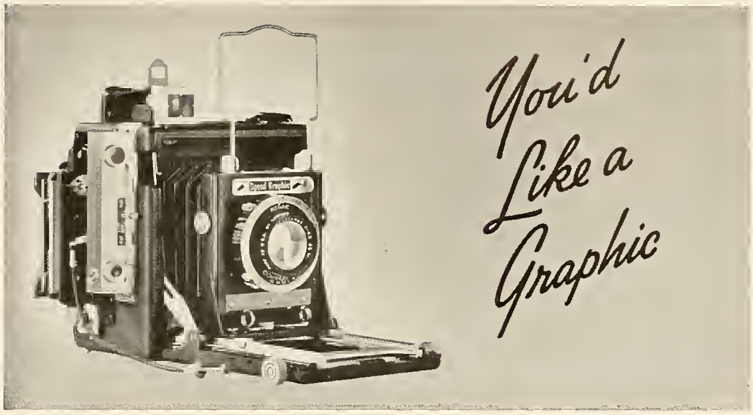
which starts at one edge of the frame and moves in a straight line across the picture, will act as a "curtain" to a scene very effectively.

Special devices are available, which will produce these effects of introduction and conclusion in all their forms.

If we shoot according to plan, of course we shall be able to determine in advance which scenes shall fade in and which shall fade out. But, in editing film subjects which have been shot without a plan for opening and closing scenes, one often finds it desirable to add fades. This may be done conveniently after the film is exposed, by the use of a dyeing method, which gives a result known as the "dye fade."

The dye is easily applied to the film in solution, and it has the property of darkening the emulsion to a degree proportionate to the amount of time the film is immersed in the solution.

The dye is prepared by mixing a special powder with water. It is then poured into a test tube, or other long, narrow container, the length of which must exceed that of the portion of film on which the dye fade is to be made. The film strip portion to be dyed is soaked in water for a short time; then the end of the film is weighted, so that it will not curl, and the strip is lowered gradually into the tube, then withdrawn. That part of the film which is immersed in the dye longest will be most opaque, so that the simple act of lowering the strip of film slowly into the container will produce a gradual fade, with the



YOU'D be sure to like a Speed Graphic—you'd like the feel and appearance of this fine photographic instrument . . . its 1000th-second focal plane shutter, extension bellows, interchangeable lenses, parallax-corrected tubular finder . . . its ability to take a wide range of plate and film emulsions, including sheet Kodachrome. And you'd like the pictures possible with all this versatility at your command.

The compact 2¼ x 3¼ Speed Graphic, illustrated, would make a fine "next" camera. With Kodak Anastigmat *f*/4.5 lens in 250th-second between-the-lens shutter, it is $111. Internally-coupled range finder, shown, $27 extra, installed.

Graflex and Graphic Cameras are made by the Folmer Graflex Corporation

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

MEDO is WORLD'S FAIR HEADQUARTERS for CINE - KODAK Films and Cameras

Three Medo Stores at the New York World's Fair offer new facilities to both movie and still camera fans who visit the Fair this year.

All three Medo stores are well stocked with Kodak Cine Film for every type of Movie Camera—both black and white and Kodachrome.

Medo stores also take care of processing of your Kodachrome films, of course, at no additional cost over the original purchase price of the color films. This relieves you of the nuisance of carrying exposed films around with you.

Processing will be handled in the most efficient manner by Medo and you will receive them finished in quick time—either at one of our stores on the Fair Grounds, at our New York City store, or by mail, as you may desire.

You will enjoy the convenience this year of securing fresh films right at the Fair, and being able to leave them there for processing.

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REGULAR PAN

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The Double Economy Film

SUPERIOR PAN

NEGATIVE-POSITIVE PROCESSING

An Indestructible Record

REGULAR PAN saves money two ways. Its price is reasonable. And with its wide exposure latitude, you can make every foot count. For your next outdoor movies, try a roll of this double economy film. Its panchromatic sensitivity lets you use filters. Its speed in daylight fits the range of your lens. Bright scenes take f:16 the smallest opening. Sold by leading photo supply dealers. List price four-fifty per 100 ft.

SUPERIOR PAN makes your movie a permanent record. It's a fast, panchromatic film, that is grand to use outdoors or indoors for pictures of children and scenes you can never replace or retake. Negative-Positive processing gives Superior Pan its permanence. When you send a roll to be processed, you get two films back. One, the original camera negative, you keep. The other, the positive print, you project. You can have extra prints made by returning the negative to us. Superior Pan is sold by leading photographic dealers. The list price — $7.50 — includes processing of both negative and print. For additional prints the charge is 3½ cents per foot (minimum one dollar).

DU PONT FILM MANUFACTURING CORP., Inc.
9 Rockefeller Plaza New York, N. Y.

DU PONT
FILM

darkest portion of the film at the end which went first into the dye.

Fades of almost any length are produced by regulating the depth of the solution and the rate of lowering the film into it. A minimum amount of dye need be used if a long, narrow container is at hand. A glass tube, of the type used to preserve violin strings straight, will serve the purpose nicely, or one may procure a bakelite or hard rubber tube at a radio supply house and make a container of this by driving a cork into it tightly at one end. The dye solution is best made up just prior to use.

The dye may also be used to render a portion of a length of film opaque, in such a way as to produce the effect of a wipeoff or wipeon. Waterproof tape is used in the process. First, the strip of tape is placed on a smooth, hard surface; it is cut diagonally with a razor blade: then the tape is applied to the emulsion side of the film.

The tape protects a portion of each frame, and, when the film is lowered into the dye, only the unprotected portion is made opaque. After the dye has dried, the tape is removed, and there remains a long, triangular area of black, which, at one end of the wipe, completely covers the frame and, at the other end, diminishes to a point. The effect is shown on page 269.

Wipes and fades may be added to your films easily by these methods. When you next edit a film, look it over with the idea of trying a post production fade.

The art of angles

[Continued from page 274]

his trusty camera. Many books, written to resolve the problem for the amateur, actually succeed only in involving it. As a general rule, if you like a picture, it probably has good composition, for composition is largely instinctive. If you cannot tell what makes a picture good, you can usually tell what makes it bad.

With due respect to "S" curves, triangles and foreground silhouettes, I humbly offer three simple aids toward slaying the many headed monster of composition.

1. Know what you are going to film beforehand; thus you will have only one center of interest.
2. Exclude everything that you can from your picture, except your center of interest; this simplification process tends to make your picture more powerful.
3. What you cannot exclude, subordinate; your main action will then be helped, rather than hindered, by the complementary figures.

Upward and downward viewpoints reduce the number of disturbing elements in any picture. Thus, thoughtful choice of camera positions can be a powerful factor in obtaining good composition.

In exposing several thousand feet of Kodachrome film, I discovered several things about color work. For example, if you are silhouetting a light object against the sky, the contrast will be greater if your viewfinder includes the sky overhead, for that part of the sky will be recorded much darker than the part at the horizon. Considerable variation in color density can also be gained by using a half stop either way from the correct exposure. Little, if any, loss of quality will result.

As important as contrast is color value. Red, yellow, orange and purple are warm colors; blue and green are cool colors. Warm colors are disturbing; cool colors are restful. Thus, action shots are heightened by violent color. Conversely, scenic or pastoral shots automatically require blues and greens, and nature supplies them.

Most effective pictures are mainly cool, with a warm spot to give them life. To prove the point, take a look in your local art gallery. As a result of this observation, I always made an effort to get a spot of red into every color picture that I took. In one instance, I planned a shot of a white steamer upon the green waters of the Niagara River. For ten miles, I drove along the river, looking for my spot of red. I finally discovered it in a box of geraniums. I included this in the foreground, and the picture turned out to be one of the finest scenic shots that I have ever had the pleasure of filming.

I feel that interest in a film is heightened, if everything is built toward a climax. Each sequence should be compiled with that intent. In turn, the entire production gains acceleration as it tells its story. I use three steps, to forward this purpose. In the first place, all scenic shots are placed at the beginning of a sequence, and action shots are put at the end. Secondly, the best shots are always saved for the finale. Thirdly, I cut the film lengths shorter and shorter as the tempo increases. Often, long action shots are cut into lengths as short as one foot.

Purpose, rather than position, should be the guiding factor in determining a camera viewpoint. First, one should decide clearly what is to be pictured. Second, he should know what this picture is to prove. With these points in mind, the good composition and the right angle will suggest themselves. Just try it sometime.

Why not film New York?

[Continued from page 267]

from every hamlet and homestead in the country are your immediate neighbors.

Don't overlook reaction shots of these people! Sneak shots of them if you can; stage them if you must—but get them, somehow. For these Americans, these neighbors from a thousand Main Streets, are the real story of America's greatest small town—Rockefeller Center.

Sequence 5.

There remains now only the concluding sequence of Times Square, at night. No film is complete without it, yet no study of this man made heaven ever seems dull. Don't worry if it rains. Although the conditions may be tough on you, they are ideal for your pictures, since the mass of lights gleams with a doubled brightness on the wet asphalt.

You will use color, of course. For exposure, try your fastest lens at its widest opening for all normal shooting. On full medium shots of the giant Wrigley sign, an aperture of *f*/2.8 is none too small. Title it:

But the brilliance of Broadway still is Manhattan's most potent memory.

For camera positions, among others, try:

1. Up Broadway for the length of the Square, from just north of the Times Building. There will be a temptation to "panoram" across, but better results seem to be gained from selected views of the Broadway and Seventh Avenue sides.

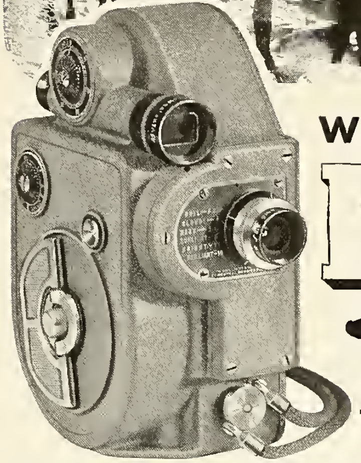
2. From No. 1 position, cross Seventh Avenue directly to the Paramount Theatre. Here, in the blaze of the marquee, you can catch crowd shots, at normal speed, with amazing detail in the faces.

3. Move uptown, now, shooting individual signs as you go, till you reach the island of Longacre Square, at Father Duffy's statue. A reverse viewpoint from spot No. 1 may be had from here, with some protection for your camera and tripod.

4. Even here, where all seems to be long shot filming, closeups can be used to good advantage. Keep a weather eye peeled for bits of human interest, move in close, and you will have a record of Times Square that your filming friends will envy.

No, New York is not America . . . But it can and should be a grand place for visitors with a movie camera. Good shooting!

"TAKE" Your Vacation . . .



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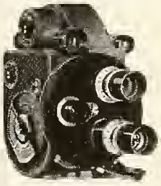

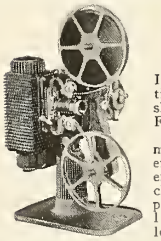

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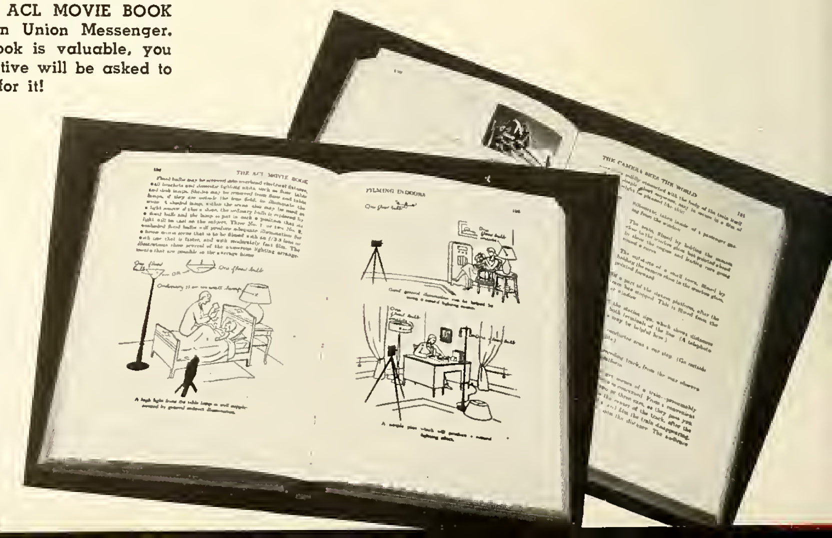

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Film Plans
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We Need More Movie Tools
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Filming Public Events
Making The Film Ready To Project
Projection
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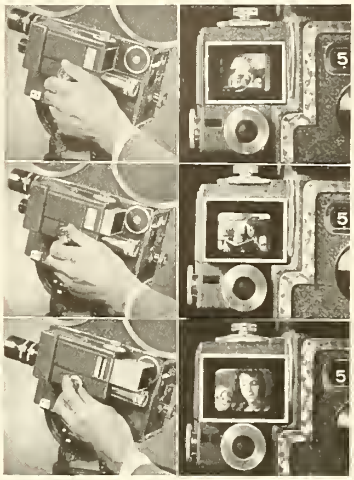
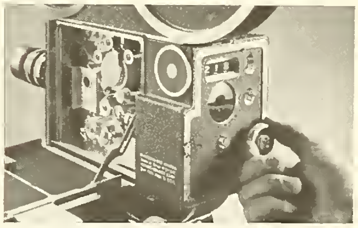
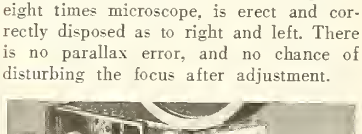


The external finder, which is one example, gives an erect image on ground glass, correctly disposed as to left and right. Turning a knob on the side of the finder changes the lens combination inside it, showing different image sizes to correspond with the fields covered by the three most frequently used lenses. Accurate adjustment for parallax is provided.



In the Sound-Pro Camera the picture gate and film are shifted to one side, within the camera body, bringing a projector size focusing aperture, covered with ground glass, into position on the axis of the taking lens. The image, viewed through an eight times microscope, is erect and correctly disposed as to right and left. There is no parallax error, and no chance of disturbing the focus after adjustment.



Other exclusive features of this camera are described in an illustrated catalog. Write Berndt-Maurer Corp., 119 East 24th Street, New York, or E. M. Berndt Corp., 5515 Sunset Blvd., Hollywood, Cal.

Annual meeting of the League

THE fourteenth annual meeting of the Amateur Cinema League was held at the League's headquarters in New York City, May 8. Three directors, C. R. Dooley, ACL, W. E. Kidder, ACL, and T. A. Willard, ACL, were elected to succeed themselves for a period of three years. Reports of officers and staff members presented at the meeting indicated that the affairs of the League are in satisfactory condition. Stephen F. Voorhees, ACL, President, presided at the meeting.

Following the annual meeting of members, the annual meeting of the Board of Directors was held. The Executive Committee of the League, consisting of the officers and Mr. Dooley, was appointed for an additional year of service.

She baked a cake

[Continued from page 278]

broken with a hammer, while, to obtain the desired effect of catastrophe, I found it necessary to throw the cake against the kitchen wall. To simulate reality, strawberries were squeezed against the wall, so that the juice trickled down. The life of a strawberry shortcake in my film was indeed not a bed of roses.

The "Lady," after viewing the ruined results of her labors on the kitchen floor, begins to cry. We knew what to do without hesitation. We brought out the onions.

Ordinarily, just the mere thought of slicing onions will bring tears to one's eyes, but, evidently, this was not the case with the actress in our 8mm. movie.

Not even a trace of a tear presented itself, and she peeled and sliced, even mashing two large pails of onions. We had enough sliced onions for ourselves and the neighbors for the rest of the year, and still tears failed to put in an appearance.

We decided, then, to try some other method for the production of tears. White vaseline was rubbed just below the eyes and very lightly dampened with water. The water coalesced and formed drops that ran slowly down her cheeks. This made a good crying scene that could not be told from the artistry of even a Garbo.

Another difficulty we had to contend with concerned the cream on the cake. Because of the heat, which resulted from the large amount of light used, the cream refused to stay white. It continually kept turning brown. This necessitated much scraping and replenishing with fresh cream at frequent intervals.

The "Lady," like thousands of other women, has always thought highly of the month of June. She was a June bride, and June, being linked with romance, moonlight rides, canoeing on blue lakes and everything that is dear to the heart of a romantic girl, she suggested that we call the picture *The Lady on June Street.*

Inasmuch as we did not reside on June Street, it was another case of "if the mountain won't come to us, we'll go to the mountain." So we drove out to June Street. We rode around until we saw a house which seemed to be ideal for our story. This house was used for exterior shots, the interiors being taken in our own apartment.

In one sequence, the "Lady" is backing a car out of the garage, on her way to the store. The garage and driveway scenes were shot where we reside, but, when the car reaches the curb, it is seen on June Street, some six or eight miles from our garage. We simply drove down June Street to a driveway, where I got out to film the scene. The "Lady" turned up the driveway as if to make a complete turn in the middle of the block and then, while the camera was operating, she backed out to the street again and continued on the way we came. When the shot of the car backing to the street was spliced after the scene of the car backing out of our garage, all the action seems to have taken place on one street.

And so, as these difficulties were surmounted, *The Lady on June Street* emerged from a dream to a reality. The mess in the kitchen was easily cleaned; the onions made good soup. Our only regret is that we had to dispose of a beautiful shortcake by the hard, rather than the easy, way.

Chromatic rhapsody

[Continued from page 275]

it might be packed easily in a knapsack. But for these virtues I had paid the price of only fifty foot capacity. Thus, for four separate times, it was necessary to unthread and stow away an exposed film, thread up and test a new one. This is a job which can be done only with bare hands. It was not, even then, a new experience, but it certainly was a cold one.

Some other of my winter scenes were taken on Mount Marcy, in the Adirondacks; this means a seven mile trip on skis from the lodge and a final climb of about 3000 feet to the summit. There, just below the peak of Marcy on the west side, is a basin which contains the biggest area of ice and snowbound trees in this part of the world. It is probably about a mile in extent. Apparently, moisture is blown in there and frozen on the trees at the very beginning of the winter season. Soon, ice and snow, in laminated layers, cover the entire trunk, limbs and branches of every tree in the area, leaving each in a ghostly and fantastic shroud. Every visit reveals a different picture. This year, there had been an early thaw, and dripping water had frozen in long pendants of gleaming ice. It was like going into fairyland.

But I was lucky the day that I filmed there. Storms concentrate in the mountains, and for the next ten days, after I made my shots of Marcy, the place was shrouded in snow and murk. Furthermore, it is often impossible for me to go out, even in fair weather, because I cannot readily find other skiers to go with me. It is unsafe to make such a trip unless there are two, and preferably three, in the party. Thus, I have to be ready constantly to embrace each opportunity.

On a visit to Adirondack Lodge about a month later, I succeeded in getting a boy of eighteen to go out with me for another attack on Marcy. Again, the thermometer stood below zero, with the wind at gale force. We kept doggedly on, till we reached timber line, but here we were forced to turn back. My nose was frozen, and the fingers of my right hand ached for months afterward from frostbite. I got a few marvelous pictures, but not enough.

On these terrifically strenuous trips, I often find myself in such a concentrated state of mind that, oblivious of surroundings and companions, I start talking to myself. Sometimes, I fear, these monologs get rather on the torrid side, so much so, in fact, that on a recent mountain trip I had to apologize several times to the lady with me. What I am trying to tell you is that I give everything I have when I am looking for pictures. But I suppose that this is the only way always, if you want anything good.

In the spring, summer and fall, of course, climatic conditions are not so arduous—but the going is still far from easy. You must be up and out in the woods and fields by at least 5:00 A. M., if you hope to find nature at her loveliest. In *Chromatic Rhapsody*, one entire sequence (often hailed as the film's most beautiful) was exposed between that hour and the next.

Subtitled *The Enchanted Lake*, this series opens on scenes of a woodland lake all but obscured in the drifting mists of dawn. Light is growing in the sky, but the sun has not yet reached into the lake valley. Slowly, through the sequence, the light strengthens until, with a slanting burst of color, the sun tops the opposing range of hills and spills radiantly across the misty water. From that triumph, the sequence moves swiftly to an end. Vagrant wisps of fog thin out and vanish. Sky blue flows into the water, and the first faint breeze of morning frets the surface. Quietly, another dawn is complete.

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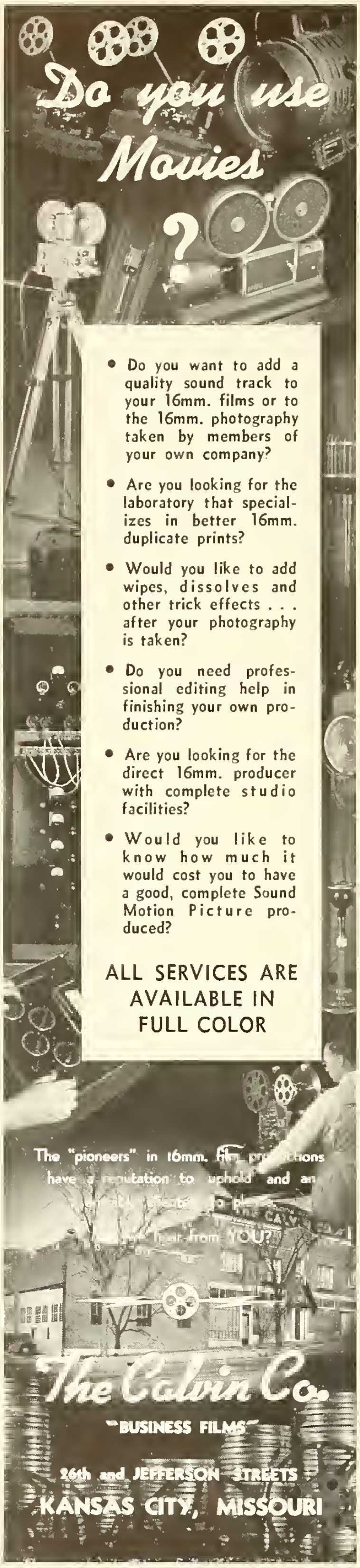

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Another early morning sequence in the *Rhapsody* is composed entirely of closeup studies of dewy cobwebs. These, again, entail a certain amount of hardship. You must be up with or before the dawn, for this exquisite handiwork of nature dries up and disappears with the first hour of warming sunlight. You must be ready to search far and wide for these giant displays of nature's jewelry. In one year—through what unseen magic I know not—they will be flung with abandon across the fields. In another, you can search for days without once finding a cobweb worthy of your work.

Last fall, for instance, was a great cobweb season. I found it so by experience, and naturalists assured me that I was right, from their occult theories and deductions.

But I did not need their guidance. There the gloriously threaded gems were, and I could *see* them. On early mornings in October, I have set out down the west side of the Hudson, to drive in from Kingston to New York. In field after field, glowing with the slanted light of dawn, there were literally thousands of dew laden cobwebs. They make exquisite studies—but be prepared for a soaking right up to the neck, as you move through them for new positions.

I have tried, so far, to outline the basic requirements for *taking* beautiful pictures of nature. These things I found out on my own. The requirements, however, for *making* beautiful pictures of nature are something else again, and these I learned only through the guidance of the League's consulting staff. I had sent in for "duping" the entire two hundred feet from which the *Enchanted Lake* sequence is now drawn. Officials of the Kodak Company liked the footage and urged me to submit it in Movie Makers annual selection of the Ten Best.

Dubious, but pleased at the implied compliment, I took the reel to ACL and asked for an opinion. It was right there that I began to learn how motion pictures are made, as well as taken. We threw on the League's screen that day the full two hundred feet of film, just as it came from my camera. The League's staff raved—but they ranted, too.

What, no titles? No cutting? No rearrangements? Reluctantly, at first, I began to wonder if they might have something. I knew my stuff was beautiful. My own perception told me that, but it also told me with increasing vigor that this beauty had little meaning beyond its own jumbled charm. I brought in more hunks of footage—ice on Mount Tremblant and Marcy, reels of jeweled cobwebs, a mass of fall foliage at Placid.

Again, the boys raved, and I purred quietly with pleasure. But they ranted too, and I fell to listening as they talked. One by one, my established (but rather unthinking) prejudices fell away. I had claimed there was little order in nature as we observed it; they showed me that there *must* be in the way we portray it. I disliked titles, save as identifying labels of the picture's setting; they insisted that with beauty the setting doesn't count, but only the mood. I felt that each scene stood on its own feet in its emotional effectiveness; they tore a brief reel of film apart, rearranged the scenes, and I scarcely knew it for the same work.

These then were the final labor pains which went into the birth of *Chromatic Rhapsody* as it lives today. I recommend them to you. For a fresh, tremendous thrill, take a new look at nature. Roam far and wide over her fields, her forests and her wind whipped summits. But roam with a seeing eye and affection for what you see. Then, in the quiet gloom of your winter nights, don't fear to aid nature to an ordered interpretation of her glorious beauty.

Cine conveniences

[Continued from page 277]

glass is thirty five cents. A slightly more expensive variety is equipped with a flexible band, which may be slipped over the user's head, to hold the glass to his eye. Both types are illustrated on page 277.

Title cartoons

Cartoons for titles or sketches for title backgrounds can easily be made by the following method.

Of the scene desired, obtain a photographic print on double weight, matte surfaced paper. Then, with Higgins black waterproof ink, outline, or outline and shade, the objects that should appear on the screen. When the ink is dry, soak the print in a solution of tincture of iodine that is one part tincture of iodine and five parts water. In this solution, the print will bleach out in about four minutes, leaving only the ink lines. The print will be discolored, but, if it is rinsed for a moment and then is placed for about five minutes in "hypo," the discoloration will be eliminated. The print is washed for about fifteen minutes, then dried and put in the title frame for filming.

Life to photographs

The use of a 16mm. frame enlarger greatly facilitates producing the trick in which a still photograph comes to life. Make a frame enlargement of the beginning of the scene to be used for the trick; then film a few feet of the print of this frame enlargement, which is placed just close enough to the lens to fill the camera field. If your camera lens cannot be focused close enough to permit getting an ultra closeup of a small print, you can make, or have a photographic store make for you, a bigger enlargement from your negative. The advantage of using the 16mm. enlarger for this purpose is that it gives the full field of the frame in its exact proportions.

Editing catchall

A small metal box, designed for filing three by five inch index cards, which is obtainable at five and ten cent stores, makes a useful receptacle for various editing aids. In it, you can put the cement bottle, film scraper, rubber bands, a small pencil, viewing glass and a pair of cotton gloves. The box may be screwed to the editing board, if desired.

Filter with titles

Business movies are sometimes made in both color and in black and white. In such cases, it is convenient to use but one set of title cards for both films. If the titles are lettered in white on a blue background, a pleasant and popular combination for Kodachrome, they may not record very well in black and white film, since the blue may be too light for good contrast. However, this may be cured easily by using panchromatic film and a red filter. The filter will darken the blue card, just as it darkens the blue sky.

How Jello was animated

[Continued from page 271]

To get the right exposures for these short scenes, I held the gelatin sheets in front of the exposure meter and took the reading through them. It is impossible to judge the exposure by eye, because, if you look through the gelatin sheets, you will believe that the illumination is reduced enormously, while the meter may indicate the need of an additional opening of but one half stop, to compensate for the presence of the colored gelatin in front of the lens.

Jello Again was filmed with a Victor 16mm. camera with an $f/2.9$ lens. Accessories included a single frame counter and a viewing tube that enables one to look through the lens, to determine the exact size of the field. This equipment helped greatly in doing accurate work.

Five flood bulb reflectors and one spotlight comprised the lighting equipment. Incidentally, I lost track of all the flood bulbs that I used during the nine months of production.

After trying several types of lighting, I found that a flat, overall light was best suited for filming this type of subject matter in color. One of the most important things to remember in shooting animated objects is to have the cam-

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era rigid. The camera must not be moved between exposures of successive frames.

Titling is as important in animated films as it is in all other types of movie subjects. For the background of the main titles in *Jello Again*, white corrugated paper was used. Painted figures were cut out of cardboard and were grouped around the title word, *Jello*. Lights were placed at a low angle, to accentuate the lines in the corrugated paper. A dissolve brought on the credit title; then, with a series of quick wipes, the words, *strawberry*, *raspberry*, *cherry*, *orange*, *lemon* and *lime*, were brought on and off the screen. The subtitles were hand lettered, with white poster paint, on black cards; then they were double exposed over actual scenes in the picture.

Practical films

[Continued from page 279]

by regurgitation of partially digested food; a hummingbird squirting food into the young birds' throats; young herons pumping food from the parent's throat; snakebirds helping themselves to food swallowed by the parent; the least bittern brooding its young after feeding; and quail and grouse leaving the nest in search of food immediately after hatching. The film is available for purchase from the Teaching Films Division of Eastman Kodak Company.

Error

By error, the Practical Films department in the April MOVIE MAKERS listed three films made by Dr. David Bennett Hill, ACL, of Salem, Oregon, as available in 16mm. silent versions only. This was a mistake, and we are happy to correct it. Dr. Hill's three films, *Prenatal Care*, *Mother and Child from Birth to One Year of Age* and *Child From One to Six*, are available in 16mm. sound *and* silent films, and also in an 8mm. silent version.

Dartmouth Movie Survey

In a recent survey of motion picture uses for the classroom, conducted by the Audio Visual Department of Dartmouth College, under the direction of Robert Haven Falconer, eighty five percent of the students participating in the questionnaire revealed, in answer to the first question, that they had enjoyed the film previously shown as a test. The students were divided equally in their opinion of motion pictures as a method of teaching compared with a text book or an illustrated lecture. Ninety five percent of the students, however, considered audio visual education definitely worth while. Mr. Falconer also reports that his department at Dartmouth, which, in 1938, showed only twenty seven sound films during the first semester, distributed 529 educational sound films during the same period of 1939.

Boy Scout Camp Filmed

In a single week end last summer, Lewis B. Sebring, jr., ACL, of New York City, filmed *Camp In Paradise*, on 400 feet of 16mm. Kodachrome, a film that he had been wanting to make since, ten years previous, he had attended that particular Boy Scout camp at Pilot Knob at Lake George, N. Y. With a duplicate contributed to the Schnectady City Council, and an original shown at troop and council meetings, the film is being used as a means of promotion and of attracting youngsters to the camp. It shows, first, the setting of Lake George, with its many historical associations, and then goes on to recount the daily activities of the Boy Scout campers, with some markedly picturesque shots of Indian dancing and of sundown at the camp. Mr. Sebring reports that he gave his final motion picture show of the season at Schenectady recently, before an audience of several hundred persons, who saw, not only the camp film, but also *Streets of Peace*, Honorable Mention film in MOVIE MAKERS selection of the Ten Best films of 1939. This was the twenty fifth time during the season that the latter film had been shown.

Dramatized fishing

[Continued from page 268]

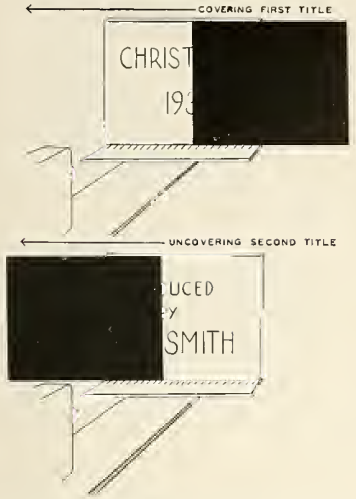
in his big easy chair, lazily browsing through assorted folders of fishing resorts. He looks at a map of northern Minnesota and, with his finger, he selects the spot that shows the location of the lake where we go fishing.

As he drowsily puffs at his pipe, thinking of this fisherman's paradise, he drops slowly off to sleep; the map slips from his fingers as his arm dangles over the edge of his easy chair. This scene fades out, and the next scene, which shows our arrival at camp, fades in. A transition title then introduces our fish dinner on shore.

Here, the sequence pictures all the steps in preparing this meal and includes closeups of the technique of "steaking" a fish.

At the end of this appetizing series, another transition title suggests the passage of time and indicates that the day on which our long whiskers must be removed has arrived. The shaving sequence, which follows, provokes many laughs and groans from the male members of every audience.

The scene showing "chain gang" baggage handling, where everything is passed along the line from one man to another, fades out, and the fade in on the next scene reveals our dreamer, still



How title wipeoffs and wipeons were produced by single frame exposures

asleep in his big easy chair, with his arms moving back and forth, as if handling baggage. He is rudely awakened when he accidentally knocks a book off the arm of his chair. He sleepily rubs his eyes and sighs, realizing that it was just a fisherman's dream of two perfect weeks.

The titles were lettered, with the aid of a standard lettering guide, in black, on clear, transparent celluloid. A background was provided by trimming to the required size an appropriate picture of a log cabin and pine tree, found in a resort folder. This picture was pasted on a mottled, light blue title card.

Lettering on celluloid is easily accomplished if one first washes the celluloid with a piece of cotton saturated with vinegar. The same fluid also serves as an ideal eraser for use when it is necessary to correct errors in lettering.

Fades and dissolves that were in the lead title assembly I produced by a simple fading glass. The dissolves, of course, required rewinding the film and making a second exposure. A wipeoff from one title to another was made by means of single frame exposures and the use of a black card. The procedure, which can be followed with any camera, was as follows:

After the requisite footage had been exposed on one title, the camera was stopped and a black card was placed so that it covered about one sixteenth of an inch of the title card on one side. A single frame was exposed, by tapping the camera's starting button, the card was moved one sixteenth of an inch further across the face of the title, and another frame was exposed. This procedure was followed until the black card completely covered the title area.

Then the film was rewound in the camera, and the second title, the one

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that was to wipe on, was placed in the title easel. It was covered with the black card, except for one sixteenth of an inch at one side of the title—this being the same side that was first covered by the card during the first exposure. A single frame was exposed, the card was withdrawn another sixteenth of an inch, and another frame was exposed. This was continued until the card was completely removed; then the camera was operated in the normal way, to expose sufficient footage of the title.

At points in the film where I thought that fades would be helpful, I made them by chemical means.

In filming *Two Perfect Weeks*, I followed my ten commandments for making good movies. If carefully observed, they are almost certain to produce satisfying results. Here they are:

1. Get all the actors to behave naturally.
2. Hold the camera steady.
3. Don't "panoram."
4. Don't make scenes too short.
5. Get plenty of closeups.
6. Each film must tell a complete story.
7. Develop carefully the continuity of each sequence.
8. Discard all poor or irrelevant scenes.
9. Give thought to title wordings.
10. Include a few simple title tricks.

Amateur clubs

[Continued from page 284]

Washington, D. C., the League's vice-president; *Streets of Peace*, Honorable Mention award winner by Lewis B. Sebring, jr., ACL, of New York City.

Eights in L. A. Six members of the Los Angeles 8mm. Club entered films in that group's recent Fifty Foot contest, with awards going in order to Leo Caloia, for *Death Valley*; Mrs. C. H. Taber, for *Wishing Well*; P. M. Niersbach, ACL, for *Grand Canyon*. Other entries in the contest were *Baby Days of Kathy*, by Margaret McGarry; *A Night at Earl Carroll's*, by William Millar; *A Day at Santa Anita*, by Mr. Johnson. *New York City*, by Joseph F. Hollywood, ACL, was presented at the meeting as an exchange film from the New York 8mm. Motion Picture Club.

Chicago Edison *Two Perfect Weeks*, the Ten Best award winning film of a fishing trip, by Walter F. Hinkle, ACL, was the high light of a late program presented by the Movie Group of the Edison Camera Club, ACL, in Chicago. Mr. Hinkle rounded out his screening with others of his films, of bowling and steel making. At a later gathering, members of the Movie Group saw

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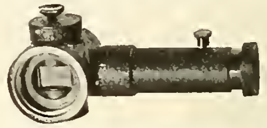

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Ottawa produces Theatrical film fare and the European war may be traced in the title, *Confusions of a Nazty Spy*, current melodrama now in production by members of the Movie Makers Club of Ottawa, in Canada. Norman W. Campbell, jr., ACL, is directing the piece, which has been photographed in 16mm. by M. J. Sucee, ACL, and Dr. W. C. Tweedie, and in 8 mm. by Mrs. Campbell. J. Lamb and Roland Garlick, ACL, have been in charge of lighting. Featured in the large cast are J. H. Hardy, Miss F. Kilduff, Lieut. Col. W. A. Steel, ACL, and C. Brathwaite.

Sound for St. Paul At the late election of new officers by members of the St. Paul Amateur Movie Makers Club, the high points of the ceremonies were recorded in sound on film pictures. E. E. Bauman, ACL, was elected president, with Walter Gayman, ACL, returned as secretary. Included on recent programs have been two 16mm. sound films: *Know Your Money*, issued by the United States Secret Service, and *Alaska and the Yukon*, produced by Hamilton H. Jones, ACL, for Canadian National Railways.

For Toronto Films from many sources and on many subjects have been seen of late by members of the Toronto Amateur Movie Club, in Canada. Among them have been *Away To The Gaspé*, a Kodachrome travel study with disc accompaniment, by Leslie P. Thatcher, ACL; *Camera Clippings*, a topical compilation, by Narcisse Pelletier, ACL; *Royal Visit—Coast to Coast*, an 8mm. Kodachrome record produced by two members of the Canadian Broadcasting Corporation, assigned to the late tour of the English Royal couple; *The Milky Way* and *Canadian Cavalcade*, sound on film Kodachrome, produced by Jack Chisholm for Associated Screen News; *The Call of Nova Scotia*, by "Jay", of *Saturday Night*.

Capital Eights An "on the spot" demonstration of disc recording and accompaniment was the high light of a recent meeting of the Washington 8mm. Club, according to Dr. Isadore Rodis, group secretary. Equipment owned by William L. Cook, ACL, was used in the demonstration, which involved the recording on a disc of the unrehearsed commentary of Fred Au on his own Christmas film. The record thus cut was immediately played back in accompaniment with a second

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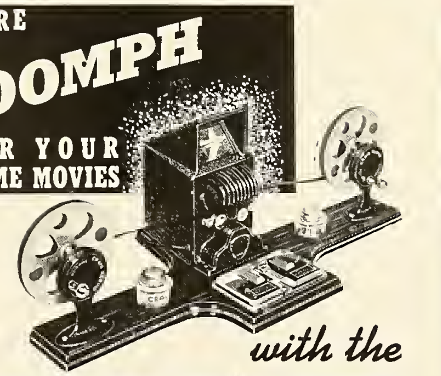

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screening of the picture. To complete the program, there was a clinical screening of films made by club members A. J. Bresnahan, J. H. Kelly, jr., and M. Hejnal, ACL, as well as of *Foot Notes*, a study of the New York World's Fair, by F. F. Furman, of the New York 8mm. Motion Picture Club.

Philadelphia votes The Philadelphia Cinema Club, now beginning its fifth year of activity, has announced an election of new officers, as follows: Carl A. Finger, ACL, president; B. N. Levene, ACL, vicepresident; George A. Pittman, secretary treasurer. Serving with them on the executive committee are C. Harold Moock and William Brink. Committee chairmen are Arthur J. Hurth, technical; Francis M. Hirst, ACL, programs; Virgil E. Woodcock, ACL, membership; Herbert E. Moore, ACL, publicity.

Old and new Country fairs and color films were illustrated and compared in an unusual program sponsored recently by the Tri-City Cinema Club, which serves the midwestern communities of Davenport, Rock Island and Moline. In *Century of Progress Exposition—1934*, Georgia T. First, ACL, showed the chromatic qualities of Kodacolor, the Eastman process which was retired in 1935 with the advent of Kodachrome. The latter process was then illustrated in *Texas Centennial Exposition*, (1936), by Dr. Albert N. Mueller; *Golden Gate Exposition*, (1939), by Berger Swenson; *New York World's Fair 1939*, in two films by Dr. James Dunn, ACL, and Harry T. Knox, ACL.

In Mount Kisco Late meetings of the Mount Kisco Cinemats, in Westchester County, N. Y., have featured a discussion and demonstration of dramatic makeup, by Kenneth F. Space, ACL, of the Harmon Foundation; screenings of *Exposing for Better Pictures*, a demonstration film of their meter, issued by the General Electric Company; *The Trotwood Family Goes To School*, a study in Kodachrome of the training of show horses, by Robert F. Gowen, ACL; an educational film, synchronized with disc accompaniment, produced by Robert Orr, ACL, for the local telephone company. The group has in production a record film known tentatively as *Spring Comes To Westchester*.

Contest for S. F. Members of the Cinema Club of San Francisco will compete this summer in the production of vacation films, for entry in the club's annual Vacation Pictures contest, to conclude at the October meeting. Entries will be limited to one reel of 8mm. or 16mm. film, but they may be in black and white or color. Seen on the club's

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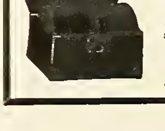

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screen at late meetings have been *Golden Gate International Exposition*, 500 feet of 8mm. Kodachrome, by Russell Pettingill, and *Your Quart of Milk*, a 16mm. color industrial, by Robert McAllister. Harry Rief has discussed and demonstrated the technique of title making.

Eights on air An 8mm. film with sound, depicting the origin and activities of the Los Angeles 8mm. Club, was a feature of that group's recent participation in the Studio Darkroom program, broadcast over station KECA under the leadership of Art Brearley. At a late regular meeting, Frank Judson, of the Art Center School, addressed the club on composition, and films were screened by Burton Baldwin, Leon Sprague and Al Leitch.

8-16 contest Award winners in a recent contest sponsored by the 8-16 Movie Club, in Philadelphia, have been announced by that group as follows: first prize to Harry Brautigam, for *Evolution of a Cinema;* second prize to Wallace Gifford, for *Off Again, On Again;* third prize to George Burnwood, for *Current News*. Harry Schanes has addressed the club on composition, John Oliveras has screened a color film for clinical comment, and the club has seen *Out To Win*, Honorable Mention winner in 1939, by the Dallas Cine Club. Edward Mueller is chairman of a recently formed program committee.

Des Moines elects New officers for the current club year have been announced by the Y.M.C.A. Movie and Camera Club of Des Moines, ACL, in Iowa, as follows: Mary Platt, president; George Cushman, vicepresident for movies; George Tovey, vicepresident for "stills"; Charles Bushwell, secretary treasurer. With them on the board of directors are P. H. Carr, James Leverett and Lloyd Ingles. A 100 foot monochrome skit, *Hubby's Revenge*, was recently produced in meeting as a demonstration.

W. S. A. C. elects Officers for the current year have been elected and announced by the Washington Society of Cinematographers as follows: John T. Chedester, president; L. B. Olmsted, vicepresident; Everett Marsh, junior vicepresident; Wilbur Comings, secretary; Edouard Lawrence, treasurer; Reed Haythorne, honorary president. The Society meets on first and third Mondays in the Mount Pleasant Library, Washington, D. C.

For Yakima Features of a late meeting of the Yakima (Wash.) Amateur Movie Club have been the screening of *Hawaiian*

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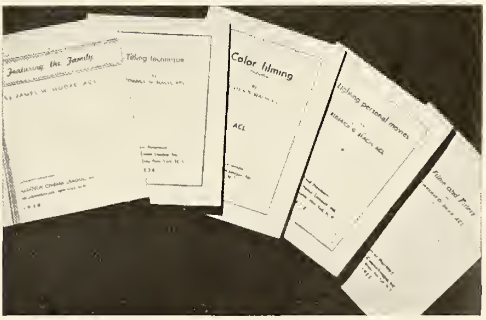

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Jun. 40

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1940
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World's Fair
TITLES
Our experience in titling and editing last year's World's Fair films is at your service again. The approval of many patrons, for whom we have already performed this work, convinces us that we can offer an outstanding service to Fair filmers this year. Visitors are invited to our office for helpful consultation. TITLES IN ATTRACTIVE STYLES. COLOR—BLACK & WHITE—8mm. and 16mm.
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Speakers' table at recent annual dinner of Utah Amateur Movie Club

Islands, a 16mm. color film by Henry Coffin, and *Garden Flowers,* an 8mm. color study by John Sears. Paul Thompson, ACL, has addressed the club on film story planning and will write the script for the group's coming production. The Yakima club has voted to join neighboring film units from Wenatchee, Walla Walla and Kennewick in a photographic outing to Palouse Falls.

Peninsula problems Editing, titling and continuity in general have been the problems of discussion and demonstration at late meetings of the Peninsula Cine Club, with headquarters at Pacific Grove, in southern California. Among the films seen on the club screen have been *Del Monte Hotel,* a feature length publicity reel in color, filmed by Peter S. Burk; *Army-Navy Maneuvers,* 8mm. color newsreel, by S. S. Parsons; flower and bird studies, by Dr. Guy V. Rukke.

The clinic

[Continued from page 276]

made. If you frame your views so that the audience will not know that the subject is near the water and that you are filming from a boat, they will believe that you must have obtained the services of a Hollywood camera crane.

Scenic shots made from the bow of a canoe, as it threads its way along a stream, will have a smooth, fluid quality that has none of the objections found in ordinary scenic "pan" shots.

Diving It is often difficult to film a sequence of diving without making a series of shots that appear to be very similar on the screen.

Try making some shots from the inner end of the diving board, by starting the scene with the diver walking away from the camera. It may be impossible to follow him as he cleaves the water, but this part of the action may be filmed from a different position during a second dive, and the two scenes may be skillfully cut to represent a complete dive. Film the ladder on the end of the dock, from a boat close by, to show the swimmer's hands coming up through the water as he reaches for the bottom rung. An attractive pattern will be formed by the ladder itself.

Closer It is not generally realized that supplementary lenses, that are sold for use in titling, may be used with telephoto as well as with normal lenses. The focal length of the supplementary lens always governs the distance from it to the subject. For example, if one has a ten inch supplementary lens, it may be used with a telephoto, provided the subject is always placed ten inches from the lens. Of course, the focusing scale of the telephoto cannot be followed in this procedure, and it is necessary to use some means for visual focusing or to arrive at the correct focus by tests.

News of the industry

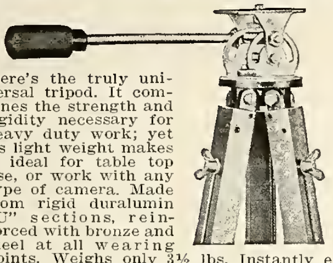
[Continued from page 282]

with incandescent light. Superior 3 is a high speed film which has a Mazda rating of 100 Weston. Types 2 and 3, while not possessing a grain size as fine as that of type 1, have excellent fine grain quality. Full information about these new emulsions may be had from the Du-Pont Film Manufacturing Corporation, Inc., 9 Rockefeller Plaza, New York.

New B-M books Two well illustrated brochures on the subject of 16mm. sound film apparatus are offered by The Berndt-Maurer Corporation, 117 East 24th Street, New York City. One, entitled *The Sound-Pro Camera,* describes the requirements and details of single system 16mm. recording, where the sound and picture are produced simultaneously on the same film. The second, called *The B-M 16mm. Sound Recording System,* describes the art of double system production of picture and sound. They will be sent on application to the address given.

Rise of George Murphy In 1863, customers of the firm of Anthony & Company, ordering photographic goods to be delivered, might have received them at the hands of an active young man who was

TRIAX
Leader in
CINE TRIPODS



Here's the truly universal tripod. It combines the strength and rigidity necessary for heavy duty work; yet its light weight makes it ideal for table top use, or work with any type of camera. Made from rigid duralumin "U" sections, reinforced with bronze and steel at all wearing points. Weighs only 3½ lbs. Instantly extends by pressing thumb locks. Adjustment range 21 to 60 inches. Panorama and tilt top locks securely in any position—180° vertical, 360° horizontal motion—scaled every 15° horizontally. Priced at only........**$17.50**
TRIAX heavy duty tilting and panoraming tripod head, similar to one on Triax Cine Tripod described above..............**$8.50**
Same, but a lightweight model, slightly smaller **$4.50**
Regular TRIAX Tripod, 4-section model **$6.50**
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Revolving and locking Tuemmler head for Standard TRIAX and other tripods **$2.00**
At leading dealers everywhere

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RECORDING
For your 16mm. pictures from $60 per 400 ft. reel including combined print.
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- Beautiful hand-lettered titles can be made in SEVERAL COLORS or black and white with this easy tracing method. No loose letters. Every title different. Professional results.

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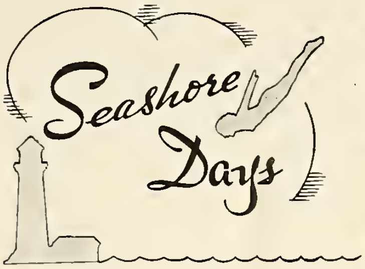
Robert Taylor in Lucky Night
COMPLETE OUTFIT $2



Stein Figurettes are interesting decorative effects for cine titles

later to become the founder of the present oldest retail photographic dealer establishment in New York State. This young man was George Murphy, and it was not long before his ambitions impelled him to branch out for himself, which he did by supplying photographic enthusiasts with the very latest in collodion sensitizers and dry plates.

As the interest in photography grew, George Murphy's activities grew with it, until, in 1902, we find his firm incorporated under the now familiar name. This company had the distinction of sponsoring the first American photographic magazine, *Snap Shots*, and its present president, Percy Y. Howe, was editor of the *American Annual of Photography* from 1911 to 1926.

The recent culmination of the firm's activities was the completion of a new, modern, air conditioned building, in March of this year, which now houses its entire sales facilities and offers amateur movie and still customers all the special conveniences that modern science can provide. Visitors are always welcome at the firm's address, 57 East 9th Street, New York City.

Raygram-Excel Eastern distributor for new Excel 8mm. movie cameras and projectors has been designated as Raygram Corporation, 425 Fourth Avenue, New York. The new Excel 8mm. camera is equipped with $f/3.5$ lens and will take either single or double 8mm. film. Price of the camera is $24.50; of the projector, $44.50.

Portable enlarger A new departure in enlarger design, giving maximum convenience and portability in the projection printing of miniature negatives, has been developed by the Eastman Kodak Company, Rochester, N. Y. The Kodak Portable Miniature Enlarger is made to precision standards, although it can be dismantled quickly and packed in a smart, airplane luggage type case, only thirteen and one half inches square and six and one half inches in depth.

It has a thirteen by thirteen inch baseboard and most of the refinements of

Bill Besbee say:
Take a Besbee Title Letter Set on your vacation and bring back a *finished film!*

TITLE YOUR MOVIES OUTDOORS!
Title as you go, right on the spot! You'll be sure of having the date, time, place and all surrounding circumstances. Your titles will be right in place in your film—appropriate, clear, effective. And it's lots of fun making movie titles "on location." All sorts of suitable backgrounds are available, and you are provided with a fascinating outlet to your own ingenuity in finding the right one to give flavor and meaning to your shots.

BESBEE STICK-ON RUBBER TITLE LETTER SETS
. . . make titling "as you go" easy. Being ¾ of an inch or 1-inch high, they are large enough to stand out on such backgrounds as rock or sand surfaces, tree trunks, back of a car, the car's windows or windshield, a wooden fence, etc. Made with a special backing, Besbee Stick-On Rubber Letters will hold fast to any surface. Clean-cut, solid letter effects, with sharp outlines. Silver, black, blue or red. Light in weight, and contained in a special carrier. Try outdoor titling . . . no setting up of light, just give the same exposure you use for action shots. Complete set of 150 letters for only **$5.25**

CENTER ATTENTION WITH CLOSE-UPS
You can center attention on anything, no matter how small, by means of the close-up. And you'll bring detail to pictures that will "snap" up their interest tremendously. Close-up movie-making is now simplified by the *BESBEE CLOSE-UP ADAPTER*. Try it, and see for yourself.

BESBEE CLOSE-UP ADAPTER KIT No. 52
Consists of adjustable lens holder, universally attached to any 8mm or 16mm camera . . . 2 close-up lenses for sharp pictures at 10" and 30" distances . . . tripod table for firm support of lens holder when tripod is used . . . special handle for all outdoor hand-held camera shots -------------------------- **$3.75**

BESBEE CLOSE-UP LENS SET No. 53
Six additional auxiliary close-up lenses for sharp pictures at 7, 12, 15, 18, 24 and 27 inches..................**$4.00**

Ask for Besbee at your dealer's, or write to Albert Specialty Co. for more details.

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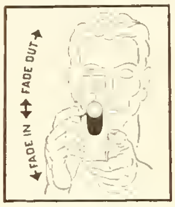
231 S. Green St., Chicago, Ill.



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CAMERA DISSOLVE
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for PROFESSIONAL FADES
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- Gives the *smooth, continuous* action and transitions of finest PROFESSIONAL pictures.
- Operates EASILY *by simply moving lever up or down.*
- Fits ANY camera; performs perfectly on 16 mm. or 8 mm.
- Attached or *removed in a minute;* carried like a watch.

WRITE TODAY for full descriptive literature on this new, amazing aid to better picture making.

★ For Lap Dissolves camera must have back wind.

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8MM FILM SLITTER

Slits 16mm width film to exact 8mm width. A precision instrument with hardened, ground steel cutting wheels.

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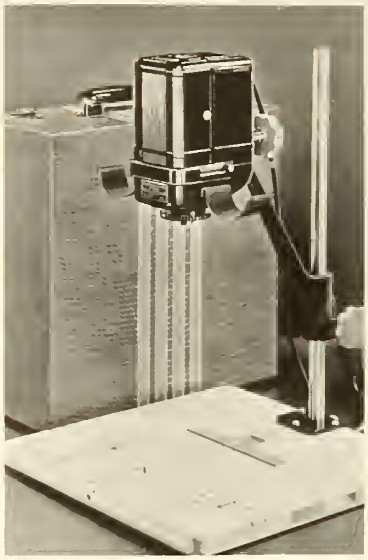

The new Kodak Portable Miniature Enlarger may be quickly packed

heavier machines. These include a glassless type negative holder for 35mm. or Kodak Bantam size strip film, ninety degree rotation of the enlarger head, triple lens condensing system, print paper holder on the baseboard and a molded lamp house. There is extra space in the carrying case to accommodate other small photographic accessories.

The enlarger lens is interchangeable, and one may employ either the Kodak Projection Anastigmat *f*/6.3, the 50mm. *f*/4.5 or the Projection Ektar *f*/4.5. Complete with case and *f*/6.3 lens, the enlarger sells at $42.50.

G. E. bulbs less Prices of G. E. Mazda Photoflood and Photoflash lamps have been reduced to figures which compare with those of ordinary lighting bulbs. The No. 1 Photoflood is now 15c; the No. 2, 30c; the No. 4, $1.20; the Reflector Photoflood, 85c. The No. 1-B Daylight Photoflood is 30c; the No. 2-B, 60c and the No. 3-B, $1.75. Photoflash lamps have been reduced in proportion; for instance, the No. 5 (the "mighty midget") now sells for 15c.

Hi-Set For those who want a strong, light camera support which has the special feature of extending to an unusual height, Bell & Howell now offers the new Hi-Set Tripod, which will hold the camera sixty four inches above the floor, or at any intermediate distance. The new accessory is claimed to be the tallest lightweight tripod. It is completely chromium plated and weighs four pounds, with "pan" and tilt head. The latter permits a full ninety degree tilt and has an extra

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New series of one reel pictures with name bands and well-known radio and screen stars, available for outright sale and rental. Among those featured are: Jan Peerce, J. C. Flippen, Gus Van, Roy Smeck, Dorothy Stone and 60 other stellar performers.

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1500 subjects available for rental or sale to home users. Send for catalog.

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Don't forget
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Any amateur movie is eligible for consideration for the 1940 Ten Best and any amateur movie not made for compensation from a client is eligible for consideration for the Hiram Percy Maxim Award, with its prize of $100.00 cash.

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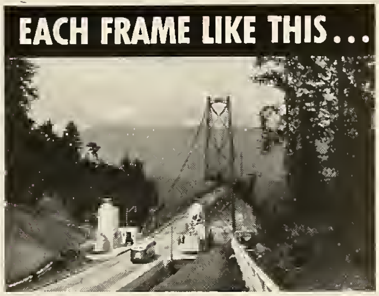

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Possibly you're satisfied just to get an occasional picture as good as this . . . forgetting all the disappointments, all the wasted film, in between. Actually, however, you can do it *every time* . . . have each and every frame you take *correctly exposed.* All you need is a WESTON Exposure Meter! Then, no matter where or what you are shooting . . . you have complete control of your negative results. Why not get complete information on WESTON Exposure Meters now; find out how easy it is to have all your movies correctly exposed. Ask your dealer for a demonstration, or write for illustrated literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Ave., Newark, N. J.

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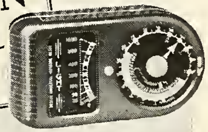

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convenience in its gear driven camera screw, which is operated merely by turning a knurled knob at the side. The tripod, only, sells for $8.75; complete with "pan" and tilt head, $12.50. The head alone, which mounts on any tripod, is $4.25.

Closeup assortment Fine aids to owners of cameras with fixed focus lenses are the new Besbee Closeup Combination Kit and the six lens auxiliaries offered by Besbee. The latter consists of an assortment of special objectives for closeup work and permits one to take sharp pictures at distances of seven, twelve, fifteen, eighteen, twenty four and twenty seven inches. The Combination Kit itself consists of a camera handle, support table and ingenious link arm clamp, enabling the user to center any of the auxiliary closeup lenses easily over the taking lens of any 8mm. or 16mm. camera. The device may be used with the camera held in the hand or on a tripod. The kit sells at $3.75; the auxiliary assortment of six lenses, at $4.00. The manufacturer is Besbee Products Corporation, Trenton, N. J.

Vaporate withstands tropics According to recent advice from Harold Fleck, in charge of the Vaporate process, 130 West 46th Street, New York City, many unsolicited testimonial letters have reached the firm from residents of tropical and semi tropical countries, whose films have been treated by this method. One correspondent wrote to Mr. Fleck from Sabang, Netherlands East Indies, to state that his Vaporated films are withstanding the hot, damp climate of that country better than other films which were not so treated.

Brighter 750 Projectionists who own 750 watt Filmo projectors and who wish to get the utmost in screen illumination from this machine will be interested in the new 750 watt, ten hour lamp recently announced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. While admittedly sacrificing a certain period of the usual lamp life, this new bulb will, it is claimed, pro-

Two inch *f*/1.6 telephoto for Cine-Kodaks, made by Eastman Kodak Co.

A DeLuxe Quality Slide Chest at a Popular Price
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SLIDE CHEST
FOR ALL 2x2 SLIDES
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FEATURES:
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STURDILY CONSTRUCTED
PIONEER
PAN and TILTING TOP

$2.75

—Suitable for any cine or hand camera
—Easily attached to any tripod
—Very light and durable
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Mail orders filled
Include postage with remittance.

Willoughbys
32nd St. Near 6th Ave., N. Y.
World's Largest Camera Store
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duce fifty percent more light than the standard twenty five hour lamp of the same wattage. This is a very desirable feature in many cases, where long throws and extra large pictures are desired. The new lamp is of the black top type and has the prefocus base and general characteristics of the standard bulb supplied by this firm.

Fair in films Official Films, 330 West 42nd Street, New York, for two seasons the official motion picture photographers of the New York World's Fair, has produced comprehensive movie versions of the great spectacle, both by day and by night. These are available in 8mm. and 16mm. versions, in silent and sound, as follows: 360 feet 16mm. silent, $10; 100 feet 16mm. silent, $3.50; 180 feet 8mm. silent, $6; 50 feet 8mm. silent, $1.75; 350 feet 16mm. sound on film, $17.50.

Natural color subjects in Kodachrome are available at the following prices: 100 feet 16mm., $17.50; 360 feet, $62.50; and 400 feet color sound on film, $100. Near the end of June, a special news film will be released by this firm, called *News Thrills of 1940 — Vol. 1*. It will be available in 8mm. silent and 16mm. silent and sound, in various lengths. Further information may be had from the producer.

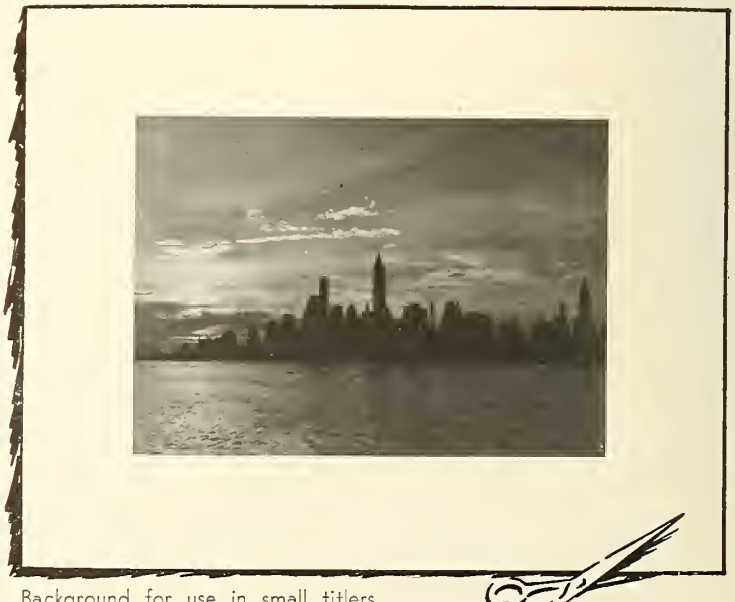
Medo at Fair Officially appointed as camera supply stores for the 1940 New York World's Fair, Medo Photo Supply Corporation, with New York City headquarters at 15 West 47th Street, has taken three convenient Fair locations. One Medo store faces the Kodak exhibit, another is next to the Heinz Building, while a third is in the Communications Building, all in accessible spots. Medo Fair stores will feature Kodak material, as well as movie and still photographic supplies for all needs.

Allied meets The second annual banquet meeting of the Allied Non Theatrical Film Association was recently held in New York. Important matters affecting the conduct of the film library field were discussed. Complete information as to the aims and purposes of the organization may be had by addressing Thomas Brandon, 1600 Broadway, New York.

New Polaroid "specs" The Polaroid Corporation, 730 Main Street, Boston, Mass., manufacturers of the Polaroid fading device, now offers the general public its Polaroid Variable Day Glass. These are spectacles specially constructed with double Polaroid lenses. By turning a convenient button, the wearer can control the light transmission of the glasses to any degree comfortable to him.

Still Kodachrome adapters Owners of Kodak Recomars, Models 18 or 33, or of other cut film cameras with similar fittings, may now employ such cameras to shoot "stills" on Kodachrome, using standard 35mm. magazines. This is made possible by new 35mm. Kodachrome Adapters, which may be substituted for the regular film slide or pack adapters.

The subject is composed and focused on a fine grained, ground glass panel, the exact size of the 35mm. film frame, after which a sliding member is oper-



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Cine Kodak Model B F 1.9 Lens. Good Condition. List $150.00	$42.50
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Keystone Model A-7, with F 2.7 Lens, Excellent Condition List $41.50	$29.75

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This leader, different from any of the League's previous leaders.

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15 feet (7½ feet, 8mm.) of handsome theatrical cine effects to introduce one of your films!
Leaders are available to League members at the following prices:

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16MM. KODACHROME	1.00
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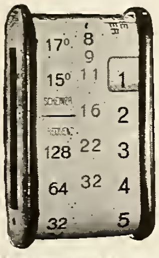
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ated to bring the Kodachrome sensitized surface in this identical position. Users of Kodak Precision Enlargers may also employ the 25mm. Kodachrome Adapter (for Recomar 18) with the Enlarger bellows assembly, for indoor or outdoor still photography. Retail price of these adapters is $23.50.

Two new Kodak darkroom sundries are Kodak Flexol, which minimizes curling, cracking and twisting, when it is used to treat papers or films, and Kodak Concentrated Acid Fixing Powder, an improved acid fixing powder made with anhydrous hypo.

Laboratory prices A new price list, featuring standard laboratory services in 16 and 35mm. film, as well as regular and special Kodachrome prints, with or without sound track, has recently been issued by Precision Film Laboratories (a division of The Berndt-Maurer Corporation), 21 West 46th Street, New York.

Filmotion A new film viewing device, which projects a brilliant picture on a miniature screen in full motion, is announced for release June 15 by Bell & Howell Company, 1843 Larchmont Avenue, Chicago. Known as the Filmotion Viewer, the new device is a small metal box, with rounded top edges, supported by a base which projects in front. The miniature screen is inset and hence is shielded from extraneous light. Models are available for 8mm. or 16mm.

The film is inserted in the viewer, merely by raising a hinged cover at the top and by placing it in a channel. A thirty watt lamp is used, and it is said that a sharp, well defined image is produced. Front controls permit focusing and framing. The ratio of magnification for the 16mm. model is 7.8 to 1; for the 8mm. model, 13 to 1. The base is adapted to carry the B & H Model 136 film splicer, which may be easily attached. Extension arms enable one to add rewind heads, so that the whole forms an integral unit.

Featured, also, are the new, heavy duty, two speed rewinders with gear shift lever which provides for low, high and neutral positions, for editing, high speed rewinding or "free wheeling." Substantially built, the new rewinders will accommodate reels, fifteen inches in diameter or smaller. A manual brake permits tight rewinding.

The Filmotion Viewer, alone, sells for $49.50, both in 8 and 16mm. sizes. A pair of heavy duty, two speed rewinders, to couple with the viewer, lists at $24.50.

The new Filmo Fader and Wipe Disc is designed to operate with Filmo 8mm. and 16mm. cameras and provides an automatic means for producing regular fades. Wipes may also be produced by

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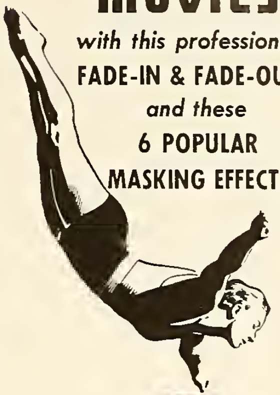

Take Along a Complete Unit!

Wesco's FADETTE combined with FADE-O-MASK

Above, Fadette and Fade-O-Mask combined on Keystone Camera

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WESCO FADETTE is the only vignetter on the market made to produce a rectangular fade at ANY desired speed. Gradual Fading—In or Out—Fast or Slow at the will of the operator and NO SUDDEN SHUT OFF at the end. No metal shutters to rust. Light weight . . . rugged construction . . . 5 moving parts. Fits all cameras, 8 or 16 mm, ⅝" to 1$\frac{1}{16}$" lens collars. No interference with view finder. Comes with cable release and a Wesco filter holder accommodating 25 mm round filters. Available in models to fit most all movie cameras. $5.95

Special adapter for Eastman lenses . . . 75c

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WESCO FADE-O-MASK holder, which is ruggedly constructed of durable tenite, takes the place of filter holder on the Wesco Fadette. The non-inflammable and indestructible holder is attached quickly and easily to the Fadette. The Wesco Fade-O-Masks are of thin flexible pyralin and are quickly and easily interchangeable. Smartly designed and perfected by experts . . . the Wesco Fade-O-Masks give the movie maker an unlimited range of novel effects to express the thought or character of the scene photographed. $2.50

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254 SUTTER STREET SAN FRANCISCO

means of an auxiliary disc. Lap dissolves and other special effects may be accomplished by "back winding" the film in the camera. The new fader will work with most 8mm. and 16mm. lenses, including telephotos. Its price is $17.50.

Kodak at Fair

The Cavalcade of Color in the Eastman Kodak Building, at the New York World's Fair, is even better this year than last. New color pictures are being used, with a new commentary and musical score, and this year's presentation, in point of beauty, is the top ranking show at the Fair.

On the great screen, 187 feet long and twenty two feet high, the largest ever made, twenty two Kodachrome transparencies are projected at one time. Occasionally, the twenty two pictures compose a panorama for the whole length of the screen; on other occasions, each of the twenty two pictures is of a different, although related, subject. For the whole system, regular 35mm. Kodachrome transparencies are used.

The show this year is better unified and more dramatic than last year's presentation. An inspiring theme has been chosen, and the color transparencies are, if anything, more beautiful than last year's much praised series.

Added to this year's Kodak show is a handsome fashion parade in the exhibition hall. Beautiful models wear sport, street and evening costumes, made from acetate products manufactured by Eastman subsidiaries. Other parts of the exhibition have been improved, and the Eastman show, alone, is worth a visit to the Fair.

Filming American canyons

[Continued from page 265]

A number of trips through the floor of the canyon are available to you. Best, perhaps, to the movie maker who is limited to a one day stay is the round trip Comanche-Navajo Trail. Other trails recommended are those to Bryce Temple, Cathedral, Fairy Castle and Silent City. No guides are necessary, for the trails are plainly marked.

For those movie makers who have more time, the Sunrise Trail, Queen Victoria, The Cup, The Queen's Gardens and the spectacular Fairyland Trail could be added. Your own reactions to the wealth of natural beauty will tell you what to film. These trails also are marked, and you will require no guides. However, conducted horseback trips are also offered, that will give you even greater opportunities.

A practical continuity motif for visits to the floor of Bryce Canyon is a horseback trip. Show your mounts being prepared in the morning, picture them being led up to the lodge and catch views of your party, turning into a cavalcade. Then, show long shots of the canyon from the rim, follow with views of the party on horseback, descending the trail; insert views of the scenery seen from their point of view and follow with additional shots of the caravan.

You can then present sequences of the details that your friends see, but return to picture them every once in a while, so that your audience will not lose sight of the fact that all this grandeur and majesty are seen through the eyes of human beings.

On any filming trip through Bryce Canyon, you will be grateful for both telephoto and wide angle lenses. Sometimes, you will be close to an amazing formation of brilliantly colored rock, and you will want as wide a view as you can get. On other occasions, you will want to bring some strange and unbelievable detail of chromatic iridescence nearer to you, and you will look for a telephoto.

A tripod may be a nuisance, *but* all these rock formations should be rock steady on the screen; so, if you must dispense with a tripod, be sure that you have some satisfactory camera support, or that your arms are as solid as granite. Nobody can appreciate the majesty of Bryce Canyon if it wobbles on the screen.

There are upward angle shots, to be filmed from the trails in Bryce Canyon, and downward angle shots. Rarely will you want to point your camera straight forward, yet a few eye level scenes will keep your audience on the ground. Don't miss taking the framed windows or tunnel openings in the rock formation, and, if you have one, use a polarizing screen, to darken the blue northern skylight seen through the windows. These windows will seem like magnificent, luminous vermilion and orange sculptures, chiseled against a curtain of sapphire blue. When you have screened a few such scenes, you will be grateful that the polarizing screen was invented.

Try other shots of the beautiful and weird rock formations, using aspen, pine or juniper for your foregrounds. The gnarled trunks and twisted branches of the latter will produce foreground patterns, to give variety to your views of the painted rocks.

When you have reluctantly left Bryce Canyon (and I hope that you have been able to spend several days there, to study the color effects before you filmed them), you will travel to Zion Canyon.

En route to your next cine field day, you will discover many good scenes of colored rock erosions. The approach to Zion itself is filmable. In entering the east gate, you will drive through the Mt. Carmel tunnel, and you can stop your car to film through the windows cut in its side. These natural frames will give interest to color views of the depths below and the towering heights above.

From the mouth of the tunnel, you will descend a hairpin road to the canyon floor, about 800 feet below. Here is the place to study form, because the rock pinnacles here, although colorful, are not so fantastic, in that respect, as those at Bryce. But, in majesty of size and formation, they are unequaled.

Do not miss the pictorial opportunities offered by the stupendous West Temple and the solemn Watchman pile dominating the entrance to the Park from the south.

The Virgin River is responsible for Zion Canyon, more than 3000 feet deep and a half mile wide. At the junction of the two entrance roads, another road begins and follows the right river bank for about seven miles to Sinawava Temple, another monument carved by the Virgin River. On the road to Sinawava Temple, you can film the Sentinel, the East Temple, the Sun Mountain, the Three Patriarchs, Mt. Majestic, Angel's Landing, the Great White Throne and the Great Organ. Of these, the most outstanding is the Great White Throne, a gigantic truncated dome.

On the floor of Zion Canyon, you will want morning light for one side and afternoon light for the other, so that you will have something to film during either half of the day. The canyon is narrow; so, for broad views, you will find a wide angle lens useful. You can use your car as a continuity motif, since a motor road runs through the floor of the main part of the canyon.

Do not hesitate to tilt upward on the more imposing rock formations, for that is the only way in which you can represent their grandeur. However, be sure to select a spot for your tilt that will enable you to begin with a nice composition (boulders in foreground) and to lead your upward moving camera to an attractive rock formation, framed against a brilliant blue sky. A tilt is futile unless it ends on a breath taking scene that will convince the audience that you raised your camera to some purpose.

If time is available, take some of the picturesque horseback trails through the canyon, each of which requires a day's ride. The effort will bring your audience breath taking views, and you always will be glad that you made just a little more effort to get the best.

In former years, you may have traveled far and wide outside America, but I can assure you that you have never brought to your home movie screen any more imposing and magnificently colored pictures of nature than you can capture in these canyons of the West.

Watch your exposure, select your composition; nature will do the rest. Your audiences will exclaim at your skill; you may privately thank the inventors of Kodachrome—but it is God's handiwork that brings the applause.

CINÉ-KODAK KODACHROME SAFETY COLOR FILM
LENGTH 100 FEET
WIDTH 16 MM. No. 365
EASTMAN KODAK COMPANY ROCHESTER, N. Y.
CINÉ-KODAK KODACHROME TYPE A SAFETY COLOR FILM FOR ARTIFICIAL LIGHT
100 FT.
16mm No. 365A
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100 FT.
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM FOR USE IN THE CINÉ-KODAK EIGHT
8
CINÉ-KODAK PANCHROMATIC SAFETY FILM FOR THE CINÉ-KODAK EIGHT
370
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UNIFORMITY, reliability, brilliant quality—these are the characteristics that have made Ciné-Kodak Film, 8 mm. and 16 mm., the standard film for movie makers. Film cost, of course, includes scientific processing of the film and its return, ready for projection.

Here are the Ciné-Kodak Films; there's a "right" emulsion for every type of movie making.

KODACHROME, the magnificent full-color film, is available in both 8 mm. and 16 mm. widths, in rolls and in magazines. 16 mm. prices: 100-ft. roll, $8; 50-ft. roll, $4.30; 50-ft. magazine, $4.65. 8 mm., 25-ft. roll, $3.40.

KODACHROME, TYPE A, is color balanced for color movies by Photoflood light. Available in the same sizes as regular Kodachrome and at the same prices.

SUPER-XX "PAN" is the high-speed black-and-white film for indoor movies or for shots wherever daylight is poor. 16 mm. only. The 100-ft. roll is $6.75, 50-ft. roll, $3.75, and 50-ft. magazine, $4.

SUPER-X "PAN" is the favorite outdoor film for general work, accurately responsive to filters; yet it is fast enough for indoor work, assuming ample lighting. A 16 mm. film. The price, per 100-ft. roll, is $6; 50-ft. roll, $3.25; 50-ft. magazine, $3.50.

CINÉ-KODAK SAFETY (Panchromatic), an inexpensive, relatively slow film of good quality, for use when the special qualities of the other films are not required. A 16 mm. film, available only in 100-ft. rolls, at $4.50.

8 MM. SUPER-X "PAN" is the speed film for 8 mm. camera owners, a brilliant, clean-cut film of ample speed for well lighted interiors and for the widest variety of outdoor work. The 25-ft. roll is $2.25.

8 MM. "PAN" is the famous, fine grain film that made 8 mm. movies not only possible but popular. A beautiful, wide latitude, daylight film. Price, $2.

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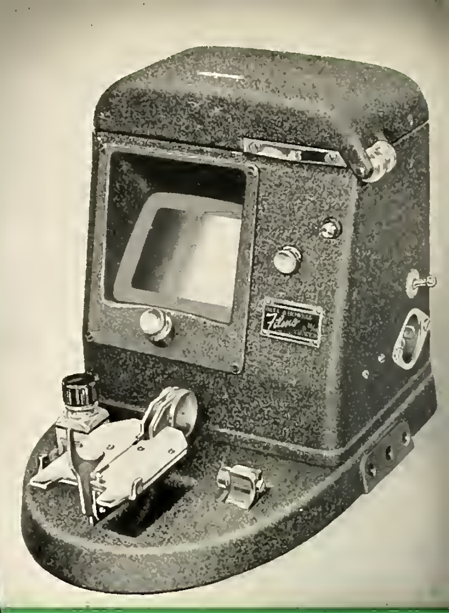
New FILMOTION VIEWER and Splicer ➜

(For 8 mm. and 16 mm. film—a model for each)

NOW when editing your movie scenes, you may see them as *motion pictures* rather than as series of stills. The new B&H FILMOTION VIEWERS bring this professional method to 8 mm. and 16 mm. film editing. Built with typical Bell & Howell attention to *every* detail and *every* phase of the problems of editing, they provide *complete safety* to those priceless scenes that cannot be replaced.

When the Model 136 Splicer and the proper rewinders for your size film are attached to the Filmotion Viewer, you have a complete and highly efficient editing outfit that makes a pleasant pastime of what might otherwise be a difficult and annoying task. Either Filmotion Viewer may be had complete with splicer, as pictured, or you may detach your B&H Splicer Model 136 from its present base and mount it on the rounded-front viewer base.

See them at your Filmo dealer's after June 15, or use the coupon to send for new descriptive circular.



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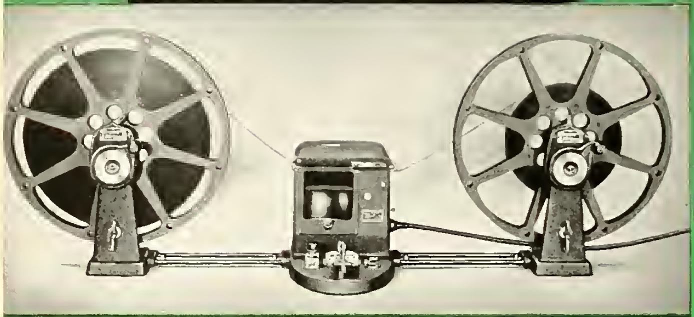
(Pictured left, below)

Combines the economy of 8 mm. film with the instant readiness of a newsreel man's camera. Mounts three lenses *and* their matching viewfinder objectives on a revolving turret. Just turn the turret, and the correct lens and finder are both in position to use. Select the lenses you need from seven fine, color-corrected Taylor-Hobson and B&H lenses available. The Turret 8 also has positive-type finder, magnifying critical focuser which shows the entire frame, four film speeds including slow motion, single-frame exposure button, and automatically reset film footage dial.

With one lens (T-H 12½ mm. F 2.5)....................$140

With provision for film wind-back for making lap dissolves (with new Filmo Fader) and double exposures $172



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FILMO
DOUBLE RUN EIGHT

Filmo Turret 8 with rewind knob, Fader, and Wipe Disc, for making fades, wipes, lap dissolves, and double exposures.

NEW Heavy-duty Two-speed REWINDERS

(For 16 mm. film)

Here are new film rewinders that make film editing easier, faster, more fun. They have a gear-shift lever which provides three positions: (1) low speed, 1-to-1 ratio, for editing, (2) neutral, to free the spindle from which film is being unwound, and (3) high speed, 4-to-1 ratio, for fast rewinding. At either speed, the reel turns in the same direction as the crank is turned. A manual brake, handily placed, permits tight rewinding and safe control of even the heaviest reels. Reels as large as 15-inch diameter are accommodated. And these new, professional-type, heavy-duty rewinders fit into combinations with the present B&H Add-a-Unit line of film editing equipment, and with the new 16 mm. Filmotion Viewer, as pictured. See them at your dealer's soon, or send coupon for new descriptive circular.

NEW Filmo FADER and Wipe Disc

(For Filmo 8 mm. and Filmo 70—16 mm.-Cameras)

Usually, changes from one scene to another in amateur-made motion pictures are abrupt—but now you can employ various special effects to soften transitions, as is done in professionally made films. With the new Filmo Fader and Wipe Disc you can make fade-ins . . . fade-outs . . . wipe-offs . . . wipe-ons . . . lap dissolves . . . double exposures. Lap dissolves and double exposures require a Filmo that provides for winding the film back—but if your Filmo 8 or Filmo 70 is not so equipped, conversion can be made reasonably.

Filmo Fader with Wipe Disc..........$17.50

NEW DESCRIPTIVE FOLDER telling what you can do with the new Fader and Wipe Disc, and giving details on film wind-back provisions for Filmo Cameras, will be sent upon request. Use the coupon.

MAIL THIS COUPON for complete information on the new accessories described in this announcement. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

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Magazine of the Amateur Cinema League, Inc.

JULY, 1940

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A Guide to Making Better Movies
The ACL MOVIE BOOK
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July 40

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Years ahead in design, the Challenger is the *only* screen with *square tubing* in tripod and extension rod to hold the case rigid — the *only screen* that can be *adjusted in height by releasing a spring* latch and raising the extension support. No separate adjustments of the case. 12 sizes from 30" x 40" to 70" x 94" inclusive from $12.50* up.

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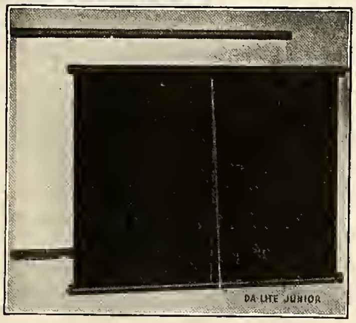

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Ask your dealer for a demonstration. The Da-Lite *Beaded* surface challenges comparison with all other screens, beaded or otherwise. See also how much *easier* the "all-in-one" Da-Lite Challenger is to set-up—how durably it is made! Look for the exclusive *square* tubing that keeps the case aligned! Write for literature now!

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Here is a support so light and easy to carry you will be sure to take it on every movie-making trip. It can be quickly put into service. And there are no parts to take off, carry and get lost. Two styles—No. 1 rests on the ground. No. 2 (shown here) rests against the body. Just the thing for your vacation! Get yours today. Only $6.00*.

* *Prices slightly higher on Pacific Coast.*

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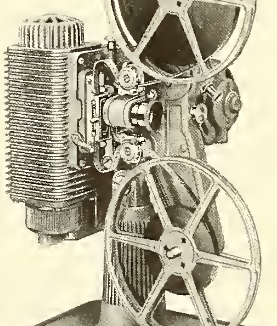
HERE WE COME!
START YOUR MOVIE CAMERA!

Only Motion Pictures of your day at the beach can capture *all* of the *action* that you will want to record.

Full color, or brilliant black and white 8 mm movies can be made *easily* and *economically* with the Revere Double 8 Camera. Even a school child can load and thread the Revere and get beautiful, steady, theater-quality movies. Its *exclusive sprocket control* forms a loop in the film should the user forget to make one. Take-up spool does not snub film. Sprocket prevents film jamming. The film can't jam. Sighting through the large built-in view finder is simple, too. Just press the button and your movie is made. Economical—20 or more action scenes from every reel. See Revere equipment at your dealer's! Mail coupon now for literature!

Revere Double 8 CAMERA

Licensed Under Eastman Spool and Spindle Patents



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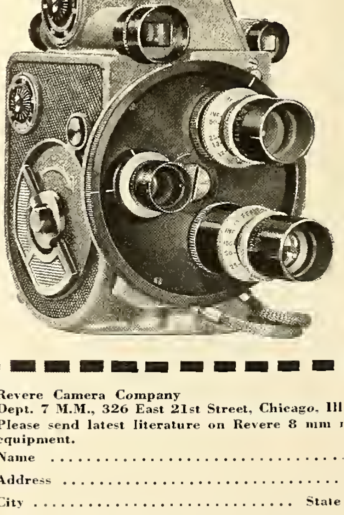

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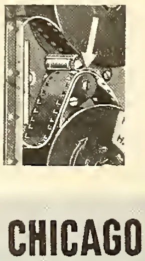

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Golden Gate International Exposition

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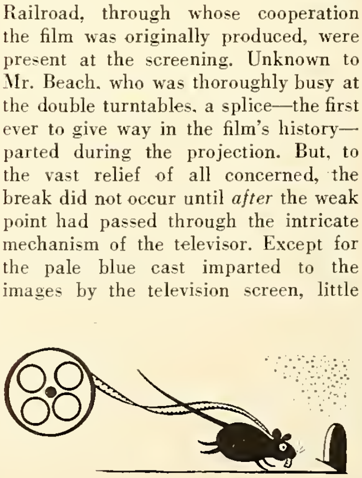
Closeups—What filmers are doing

Edward Ranken, ACL, is, as far as we know, the first hitch hiker ever to attempt to film his own journey. It seems that a maternal uncle, living in Shreveport, La., had never seen Edward at all and had not even seen his own sister (Edward's mother) for twenty years or so. Ranken's idea was to start off a film at his home in Yonkers, N. Y., carry it on along the highways to Shreveport and then climax it with scenes as he finally greeted his uncle in that city. Don't ask us how he planned to accomplish this last feat and be in the film as well. but neither the journey nor the problem seemed to bother this doughty artist of the upraised thumb.

In California, Pacific House, a unit of the Golden Gate International Exposition, has been sponsoring and will continue to sponsor through this month a series of weekly film contests for amateur movie makers. Classifications for the five remaining weeks of the contest will be: *South of the Border*, July 1; *Northern Playgrounds*, July 8; *California Vacation*, July 15; *Adventure in the Southwest*, July 22; *Treasure Island*, July 29. A set of colored maps of the Fair, designed by Covarrubias, are awarded to the weekly winner in each class. Further data may be had on application to Pacific House, Treasure Island. San Francisco.

To Frederick G. Beach, ACL, of the League's staff. goes the honor of presenting on a television program the first 16mm. amateur motion picture complete with narrative, sound effects and music via the dual turntable. The film presented was Mr. Beach's popular railroad study, *Roundhouse to Roadbed*, with the half hour program being put on the air through W2XBS, the television unit of the National Broadcasting Company, in New York City.

Officials of the New York Central Railroad, through whose cooperation the film was originally produced, were present at the screening. Unknown to Mr. Beach. who was thoroughly busy at the double turntables, a splice—the first ever to give way in the film's history—parted during the projection. But, to the vast relief of all concerned, the break did not occur until *after* the weak point had passed through the intricate mechanism of the televisor. Except for the pale blue cast imparted to the images by the television screen, little difference in quality could be observed between them and the regular results in cine presentation.



LeRoy Segall, ACL, of Milwaukee, worked out an ingenious arrangement recently, on the occasion of a screening of his travel films before more than two hundred persons. The picture showed a cruise to the West Indies; it was titled with maps, and the climax of the voyage came at Haiti, with a visit to the Citadel of Christophe. First off, before the movie started, Mr. Segall threw on his darkened screen an enlarged map of the Islands, using a reflecting still projector. In a few prefatory words, he traced out the course of the voyage to come. The film then followed until just before the climactic sequence of the Citadel. Here, with lights still down, Mr. Segall switched off the movie, filled the screen with a colored "still" of the massive fortress and outlined to his audience the historic importance of the subject. With a neat change back to the motion picture, the presentation went on to a fine climax.

Movie Makers announces with deep regret the passing on June 15, at her home in New York City, of Mrs. J. P. Winton, mother of Roy W. Winton, ACL, managing director of the Amateur Cinema League. Mrs. Winton was eighty one years old. She had never missed reading Movie Makers, since its beginning.

This letter, from a Finnish League member, speaks for itself.

"I greatly regret to tell you that I cannot send my membership fee any more, because of the difficulty with exchange. This difficulty will last until the war ends. As you know, of course, the Russian bandit army attacked our dear, beautiful country, destroying our homes and making it quite impossible to continue to work regularly and to earn the bread for our families to eat. Things have fallen out badly with me. My home is damaged and my wife's health is broken. My work has been suspended. I had reserved the necessary funds to keep up my League membership and to buy a new camera, but now the possibility of doing this is past.

"I am glad to tell you that our people are doing everything they can to set their lives in order again. They say very little, but everybody knows his duty and will do it.

"I thank you for the help I have got as a League member. I send my best regards. Some day, when this is all over (if I am still alive) I shall write again and. hopefully, pay my membership fee."

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FREE FILM REVIEWS

Movies that you can borrow without charge

THESE films are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

The Book of Books, 400 feet, 16mm. sound and silent versions, color and black and white prints.

Offered to: sponsored or recommended individuals and responsible groups.

Available from: National Bible Press, 239-245 South American Street, Philadelphia, Pa.

The Book of Books is a dignified but uncommonly interesting portrayal of the manufacture of fine modern Bibles. Dealing with some of the historical background of this craft, the film then traces the various processes of manufacture, from the text to the finished book. Included with the film are brief introductory remarks on the history of the Bible, its early use, translation and transmission to us down through the ages.

Bicycling With Complete Safety, 400 feet, 16mm. sound on film (cannot be used on silent projectors).

Offered to: schools, churches and organized groups only.

Available from: Films of Commerce Company, Inc., 21 West 46th Street, New York City.

Bicycling With Complete Safety makes a strong appeal for carefulness in riding bicycles on the streets and highways. It shows safe and unsafe ways of riding, calls attention to the dangers attendant upon failure to keep eyes and attention on the road, running up on curbs, riding on sidewalks, riding out into the street without watching for traffic and engaging in play while riding in the street. The picture also gives the correct techniques for signaling, the use of the horn, riding on the right side of the street, the importance of obeying traffic lights, using lights for riding at night and keeping the machines in proper repair. Riders are urged to cooperate with the police and civic safety authorities in promoting safe riding practices. The film ends with a strong plea for carefulness. Give an alternative booking date, the number of persons to whom the film will be shown and the name of the organization to which the film will be shown.

A Modern Aladdin's Lamp, 2 reels, sound on film, 16mm. and 35mm.

Offered to: groups.

Available from: Western Electric Company, Motion Picture Bureau, 195 Broadway, New York City.

A Modern Aladdin's Lamp traces, with Lowell Thomas as narrator, the development of the modern vacuum tube, how it is made and its many applications in everyday life. Particular emphasis is given to its use as a repeater tube in telephone circuits. An interesting animated sequence explains the theory of operation of a three element tube so clearly that even a lay minded audience will understand it.

Scenes photographed in the Western Electric Vacuum Tube Shop depict the delicacy, the care and the precision of workmanship that go into making these electronic bottles. The camera moves from one intricate operation to another, while skilled craftsmen, using specially designed machines, transform coils of wire and cylinders of glass into vacuum tubes, the magic lamps of today.

A Personal Investment, 1400 feet, 16mm. sound on film, black and white.

Offered to: groups.

Available from: Hart Schaffner & Marx, 200 Fifth Avenue, New York City; Hart Schaffner & Marx Distributors Service, Inc., 754 South Los Angeles Street, Los Angeles, Calif.

A Personal Investment tells the story of a young man who, seeking advancement, is told by his employer to take better care of his personal appearance. Shown how better suits are made, the young man, according to the implications at the end of the film, wins his advancement and marries. Between these events is included a complete story of the processes in making a suit.

It's The Little Things That Count, 3 reels, 1100 feet, 16mm. sound on film.

Offered to: groups, especially recommended for business men's clubs, commercial departments of schools and colleges.

Available from: The Bates Manufacturing Company, 30 Vesey Street, New York City; National Council Y.M.C.A. Motion Picture Bureau, New York City, Chicago, San Francisco.

It's The Little Things That Count is a dramatized sound picture, devoted to better selling. With a minimum of advertising, it tells the story of one salesman's success and what lay behind his efforts. Notable for expert camera work and professional cinematic technique, this film should interest and instruct the groups for which it is intended.

Two Cents Worth of Difference, 3 reels, sound on film, 16mm. black and white.

Offered to: groups only.

Available from: Eberhard Faber Pencil Company, 37 Greenpoint Avenue, Brooklyn, N. Y.

Two Cents Worth of Difference begins with a demonstration before a group of salesmen, that tells the reasons why Mongol pencils are better and stronger than many other kinds. The scene changes to the factory, where the methods of manufacture and of scientific testing are revealed; then it returns to the sales room, where various ingenious methods of sale are displayed to the assembled group. One of the men sets out to try these ideas, and what happens to him constitutes the remainder of the subject matter.

Blossom Parade of 1939, 400 feet, sound on film Kodachrome.

Offered to: interested groups.

Available from: Chamber of Commerce, Benton Harbor, Mich.

Blossom Parade of 1939 covers the seventeenth annual Blossom Festival in Benton Harbor, Mich. Ranked among America's leading parade spectacles, the annual Blossom procession, as shown in the film, is more than five miles long.

Drinking Health, 2 reels, 16mm. and 35mm. silent.

Offered to: schools, churches and organized groups only.

Available from: Films of Commerce Company, Inc., 21 West 46th Street, New York City.

Based upon a lecture by the United States Public Health Service, *Drinking Health* shows, first, how nature provides for quenching our thirst, secondly, the great government enterprises that are established to supply us with pure drinking water and, thirdly, the needs and uses of water by the human body. The dangers of contamination from unclean drinking vessels are then shown, with suggestions by the United States Public Health Service and other medical authorities of how to avoid these dangers. The film is constructed and titled in accordance with standard educational practices and is accompanied by a teaching guide.

Give alternate dates when requesting a booking and state the name of your organization.

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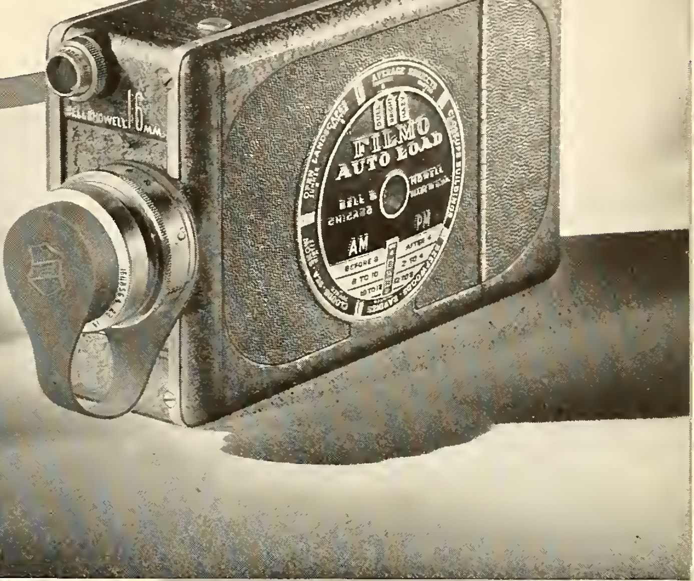

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FOR those who delight in the possession of finer things, this new *Filmo Auto Load* Motion Picture Camera exemplifies the superb craftsmanship for which Bell & Howell is world famous. In addition to workmanship that makes no compromise with perfection in any detail, Filmo Auto Load presents a host of exclusive, advanced features that materially contribute to camera flexibility . . . simplify the making of finer motion pictures.

An improved viewfinder, enclosed and protected, gives an exceptionally brilliant image—and *what you see, you get.* Loading is effortless—just slide the pre-threaded film magazine into place. A new, unmistakable exposure chart gives readings at a single setting for both color and black-and-white film. With four speeds and single frame exposure, and with a fast, color-corrected lens instantly interchangeable with a full range of special-purpose lenses, Filmo Auto Load is a basic camera that will meet your present *and future* needs. It is the personification of efficient simplicity, precision-built by the makers of Hollywood's professional motion picture equipment. It places no hurdles in the path of the beginner . . . imposes no limitations upon the most advanced skill . . . provides easy mastery of every picture opportunity.

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Press the button—*what you see, you get.* Black-and-white or full, natural color; four speeds including slow motion; device for animating cartoons; provision for adding accessories.

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With Bell & Howell 1-inch F 1.9 focusing lens	127.50
With Taylor-Hobson 1-inch F 1.5 focusing lens	160.50
Steady-Strap Handle	included with camera

See the premier showing of this fine new motion picture camera at your dealer's now—or mail the coupon for complete details. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

Image Brilliance Increased 250%!

An improved viewfinder *increases the brilliance of the image two and one-half times*—a wonderful aid when filming in poor light. This enclosed, protected viewfinder, being of the "positive" type, prevents errors in composition due to eye parallax. Operator, below, is holding camera by the new Steady-Strap Handle, an accessory which permits swinging the camera into instant action.

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All Bull's Eyes?

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Agfa Fine-Grain Plenachrome Reversible, an all-around outdoor film that combines speed, brilliant contrast, and an agreeably moderate price. Plenachrome possesses wide latitude and full anti-halo protection.

Agfa Panchromatic Reversible, a fast material, sensitive to all colors, that projects brilliantly and is also economical to use. We recommend it highly for a wide variety of subjects.

Get these two films at your dealer's today. Each is $2.75 for 50-ft. and $4.50 for 100-ft. rolls. Price includes processing and return postage. **Agfa Ansco, Binghamton, N.Y. Made in U. S. A.**

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The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

What we can do

MOVIE makers, like millions of other citizens of the United States, want to do their part in building a sound national defense. Sometimes it seems to the average person that there is little for him, as an individual, in the national armament effort. It appears to be something remote, something that is to be accomplished by the acts of men in Washington and in other governmental centers.

National defense will become a reality only when every citizen discovers what he should do and when he does it. But it is not necessary to wait for orders, in each instance. It is clear that movie makers may find a worth while task in a very obvious effort that is not an easy accomplishment but that is, on the other hand, not impossible.

We filmers can provide an immediate contribution to the national effort by making movies that will bring the need of the country to the attention of our audiences. Of course, the personal filmer cannot and should not make himself a nuisance by endeavoring to secure footage of existing defense machinery or personnel. If he tries this, he will quite rightly be told that this kind of movie making is not to the best interest of the nation. Neither can he discuss statistics or try to indicate what is lacking. These things are beyond the scope of his camera.

But the point can be driven home that our national defenses are intended to protect something and that this something is a way of life to which the United States is committed by its traditions and its national will. Personal filmers can look about them to discover what it is that makes up their country, as they know it. They can turn their specialized movie making skill to setting these things forth in film. That they will be telling old tales is just what is important, because it is these old tales that must be told now, if we are to realize that our ways are so precious that they must be defended at all costs.

In this number of Movie Makers is a treatment outline that may serve to start the thinking of cameramen. It is not the approved solution; it is only one possible answer among many. But it does show what can be done by movie makers who want to take some active part in the arming of the United States.

This country faces a great task of which it is now only dimly aware. Sacrifices and readjustments must be made that will gravely disturb our social and industrial relationships. When the pinch of these begins to be felt, there will be objection and criticism. To win through to a safe United States, the country must be aroused to the value of what we have in our way of life. What we protect must appear to us to be of infinitely greater value than what we sacrifice.

Films of movie amateurs that emphasize what the United States means to its citizens can go far toward setting the key for national thinking, at this time when we must, as never before, work together for the common safety. Here is a challenge to the patriotism of all of us with movie cameras.

DRINK Coca-Cola IN BOTTLES
TRACTOR

Photographs by James W. Moore, ACL

Fair Shots

NEW YORK WORLD'S FAIR

A cine treatment for filming the eastern exposition this summer

ONCE again, as in 1939, MOVIE MAKERS presents a concise outline for the hurried filmer of the New York World's Fair. Forty exact scenes are indicated, with a single main title and eight subtitles. With economy, you should do the whole job in two hundred finished feet of 16mm. film; with extravagance, the same treatment could be stretched to double that limit. Tripods, this year, are not only permitted, but welcomed—so don't blame us if these too, too solid buildings wobble. On your marks? Get set! GO!

Main title:

NEW YORK WORLD'S FAIR—1940

Dissolve or cut to:
A Pageant of Peace Amidst
A World at War

Fade out, cut in your credit titles, if any, and we are ready for the opening scenes, as follows:

1. Looking down the length of Constitution Mall, shoot the Trylon and Perisphere from in front of the Federal Building. Frame them through the fountains in the Lagoon of Nations.

2. A different and closer view of the Theme Center, looking down the flag lined Avenue of Patriots from Bowling Green, in front of the I.R.T.-B.M.T. entrance gates.

3. A crowd shot from this point as a trainload of visitors pours into the Fair from the subway exits. A similar shot may be had in the next plaza to the west, at the smooth esplanade of the Long Island Railroad.

Title:
Industry—the sinews of America's latent strength.

4. A medium shot of the United States Steel Building, shooting across the Plaza of Light fountain, from in front of the Electric Utilities Building. A low, slightly upward angle would give a handsome shot.

STREET OF
COMMERCE CIRCLE

5. A similar view of the General Electric Building, featuring the stainless steel bolt of lightning in the center court. Shoot across the fountain, from in front of the Consolidated Edison Building.

6. The Petroleum Industry Building, featuring the outdoor oil well. Get a long shot from the southwest entrance to the Plaza of Light and follow this with one or more close shots of the oil drilling.

7. A full front shot of the Westinghouse Building, site of the Time Capsule, from beside the fountain in the Plaza of Light. The east face of this building is all of glass, suggesting easy interior filming in the morning light.

8. Another shot of the Theme Center, this time showing the graceful curve of the Helicline. Shoot it across the fountain and through the decorative pylons which mark the entrance to the Court of Power.

Title:
Transport and Communication—nerve centers of the nation's power.

9. A forty five degree angle shot of the General Motors Building, featuring the Diesel powered train in front. Frame it through trees, from directly in front of the Chrysler Building. There is adequate light on the indoor Futurama for fast lens shooting in either color or black and white.

10. The main façade of the Railroads Building, framed through the flags flanking north Corona gate. A good viewpoint is at the north end of the Chrysler Building.

11. A short panorama of the Ford Building, beginning at the south side and moving to the north only far enough to include the Road of Tomorrow, a feature. Frame it through trees, from a point in front of north Corona gate.

12. The Aviation Building, shooting through the flags in front of south Corona gate beside the south end of the Chrysler Building.

[Continued on page 341]

YOUR SUNDAY

How do you pass seventh day is answered in film

BETH BROWN, ACL

SUNDAY!

What does it mean to you?

Does it say, "I lie abed until noon, sleeping off Saturday night's dance steps?"

Does it say, "Church and prayer and God to carry me through the week?"

Does it say, "Up at dawn, and oh, for the car loaded with eats and swim suits?"

Does Sunday mean dressing up proper—you and your whole family—to visit old Aunt Mary?

No two of you see Sunday through the same telescope. And what you do with your day is the theme of this picture.

Sunday.

Does any day of the week hold as much promise?

For those who work, it is a day of rest. For those who play, it is the one day of the week that marks a change in tempo. But, no matter what you do, the subject of Sunday is pregnant with promise.

Do you live in the wicked city?

Then strap on your camera and take a walk up your own Fifth Avenue at eleven in the morning. The church bells are chiming, the churchgoers are both grave and gay. Dressed in their Sunday best, they make a colorful parade. Churchgoing in solemn state—that's Fifth Avenue on a Sunday. You may catch a little girl, dressed like a bride, on her way to communion, but you are much more likely to do so on some side street that is less pretentious.

Fifth Avenue, of a Sunday, goes to church. Tenth Avenue pitches horseshoes. Yep, that is what dark haired, dark eyed laborers love to do on their day off. Their wives, arms full of babies, sit on the stoops and cheer.

Down by the river of a Sunday means just one thing—baseball. You can hear them rooting a block away. Somebody is making a home run. If you hurry, maybe you can catch it—and can it!

Over in the park, the cyclists are spinning in circles. The nurses are knitting away at their yarns, and the children are feeding the swans. Here you can even insert some of your leftover shots of the zoo, for on Sunday the bears are at their best and the monkeys wash behind the ears. The gardens, too, put forth their choicest blooms for the shopgirl to remember all week long.

Sunday down at the docks means that small boys will be swimming there. Lovers will be standing in line for that excursion trip up the river. And don't, for heaven's sake, forget the balloon man and the peanut vendor, the fortune telling parrot, the hurdy gurdy man, the street carousel, if you happen upon it, or any other bit of color that makes Sunday so very bright.

Midtown on Sunday means swarms of out of towners, sight seeing to their hearts' content. Somehow, on Sunday, even the skyscrapers look their Sunday best. The midtown buses are packed with fresh arrivals. Take a shot of the bus signs that tell you where they come from. Jersey City. Cleveland. Miami. Los Angeles. Buffalo.

Sunday down at the Battery means a visit to the Aquarium, of course. Fish about for the best of the fish; but, as you do, don't forget to snap that smiling baby in its proud papa's arms. Your fish may be beautiful as specimens; but, for a picture, you can't beat that baby in its little poke bonnet. And, before you strap your camera back into place, don't forget to make a shot of the hobo on the bench outside, who doesn't work all week long—and takes a rest on Sunday.

The city is chock full of Sunday stuff, crying to be snapped. But the small town offers an equally inviting menu. If anything, Sunday in a small town is much more likely to be heaven on earth.

How, for instance, do you and yours spend this all encompassing day?

Church, of course, for some—in the little white edifice down a shady lane. Maybe you are lucky enough to have a colored congregation that you can shoot—from the small children in the Sunday school class to the buxom and oratorical preacher. You may be lucky enough to walk into a christening or a wedding. Even a Sunday church picnic is a lot of fun for a camera.

Perhaps, to some of you, Sunday means a day in the garden, pulling out weeds and planting thoughts [Continued on page 342]

Do you go swimming Sunday afternoon or does a hobby claim your time?

Pierre Boucher © by C. Anders & Co.

Hobart Photo Features

Shots in movie of Hawaiian Islands filmed by author

Anne Bach Hansen

16mm. scenes by John V. Hansen, ACL

HAWAII CALLS YOUR CAMERA

America's isles of the Pacific will enchant the cine traveler

JOHN V. HANSEN, ACL

ONE bright spot in the gloom that has fallen on the world is the Hawaiian Islands, that beautiful archipelago, fringed with palms at the crossroads of the blue Pacific.

Here are the beach at Waikiki, the plantations of sugar cane, papaia and pineapple, the sea geysers, the realm of the Fire Goddess Pele, the surfboard riders, the strangest and most beautiful of volcanic formations, exquisitely colored seascapes and, above all, flowers, flowers and more flowers. All these things are good movie material—some of the best in the world.

When you embark for the Hawaiian Islands, from San Pedro or San Francisco, you will have a foretaste of something of the tropical glamour that later will surround you. You can film the ship's departure much as you would that of any other, except that you can use the showers of paper streamers as a foreground for your shots of the receding pier. Take two or three views, using the gala streamers as a partial curtain for the background action.

Then, to supply a transition to the section of the film dealing with your four and a half days at sea, take a downward closeup of a broom, sweeping up the confetti on the deck; then, slowly tilt the camera upward, to reveal passengers strolling, or simply a handsome composition of the ship's structure. Follow this with scenes of deck sports, shipboard life, marine and sunset shots.

As you near Oahu, the island where you will land, you may be able to film, as your first glimpse of the Territory of Hawaii, Koko Head and shore lines, which your ship will pass.

Then comes the landing, with opportunities to make a sequence of Honolulu Harbor, the famed Aloha Tower which greets you and the welcoming crowds at the pier. As your ship docks, you can film the Royal Hawaiian band, the colorful throng of lei bearers and the diving boys frolicking in the water below. All are flowers, confusion and music, and your general impression will be that the Islands must have declared a holiday.

It is not easy to get all the shots of ship landing that you would like to have when you yourself arrive, but, if you stay on the island long enough, you will be able to shoot incidents in the arrival of another ship; and, this time, work from the pier. Then you can take continuity shots, close views of the band and closeups of native girls half hidden in armfuls of lei wreaths.

A number of conducted tours over the island of Oahu are available, and these probably offer the most efficient and economical means of familiarizing yourself with movie making possibilities. A Circle Island Tour provides you with numerous opportunities for scenic shots of winding roads, glimpses of the blue ocean and tropical parks. High lights are visits to the Pali, Kaneohe, where submarine coral gardens may be filmed from a glass bottomed boat; the Mormon Temple, surrounded by subtropical gardens; the Schofield Barracks, which you may or may not be allowed to film; pineapple plantations, which you certainly should film; and the Aiea Sugar Mill, where you can make a sequence high lighting the production of sugar, from cane to the finished product.

On this drive, or another, you may visit the Aquarium in Kapiolani Park, in a few tanks of which the Eastman Kodak Stores have installed lights, that make it possible to film, in color, parts of the famed collection of tropical fish there. Use Kodachrome Type A.

This is the only place of which we know where you can take movie shots so easily of the bizarre and beautifully colored life of tropical seas.

A shorter conducted tour, to the Waimanalo Blowhole, is also available. En route, you can film Koko Head Crater. The Blowhole itself will furnish a magnificent sea geyser—if you are lucky. It is not always performing, however.

The Mt. Tantalus Drive, yet another short tour, requiring about four hours, takes you through residential districts of Honolulu, then proceeds through rich tropical undergrowth, to the top of the mountain. Vistas over land and sea are offered in profusion, but it is important to remember always to provide a foreground for such scenes. There are flowers enough of all varieties to meet this need—hibiscus, roses, bougainvillia and more exotic subtropical blooms.

Waikiki Beach offers the sequences that any shore provides, but it also offers many novel types of action in addition. You can film the sun and surf bathers, using one of your party going for a swim as the continuity motif. As your subject lounges in the sand, show him looking off in the distance. Then cut to a shot of the Canoe Club. Follow with a sequence of an outrigger canoe being launched in the surf. Cut back to your hero or heroine, who is looking toward the surf, then insert a sequence of surfboard riding.

Distant shots of the surfboards you can obtain from the beach, but, for near shots, it is best to go to a comfortable spot in the Royal Hawaiian Hotel or Moana Hotel and there set up your tripod and put a telephoto lens in place. From a good vantage point and with a four or six inch telephoto, you can get some of those amazing near shots of the surfboard riders, topping the waves like birds. The long, low and swift combers of the beach are like waves nowhere else in the world.

After these shots, return to a view of your subject on the beach and next insert a short sequence of outrigger canoes, being brought ashore, and of beach boys singing and playing on the sand.

Scenes for these sequences of Waikiki Beach can be collected, at your leisure, during several visits there. A good concluding shot to this section of the film would be a silhouette of your subject, standing by a palm tree on the shore, with the setting sun as a background.

You may visit the other islands of the Hawaiian Archipelago by boat or by airplane. The boat trips are leisurely and pleasant, but the airplanes offer the best movie making opportunities. On leaving Honolulu by airplane for Hawaii, the biggest island of the group, your camera is taken away from you and is not restored until you pass Diamond Head.

However, when your camera is in hand once more, you can film, from the air, the beautiful shore line of Maui and Hawaii, and you can capture the various shades of blue and green of the Pacific, which changes color near the shore of the islands. On some scenes, use a polarizing filter, if you have one.

You may pass by clouds that will give you a puffy white or tenuous wisp like foreground to the distant views of indescribable blues of the water. For a more immediate foreground, include one of the airplane's pontoons in the picture, for this will add depth to the scene. The airplane's windows must be clean, if you are to get clear, beautiful views. However, the airplanes are excellently cared for, and, in the color shots that we made, the effect of the window glass cannot be noticed. For filming, a recommended seat is toward the rear of the airplane.

In addition to shore views and blue ocean shots, en route by air to Hawaii, you will be able to take shots of craters on Maui and of the distant giant, Haleakala, one of the largest volcanoes on the islands. Downward angle scenes on the craters and lava formations are more effective than such air shots usually are, because of the weird contours and depression in the land below. Shots of Mauna Loa and Mauna Kea on Hawaii should not be overlooked.

On Hawaii, the airplane lands at Hilo, and from there one motors to the Kilauea Crater. One may go to the rim of this more or less active volcano and film the fire pit. A railed observation point is provided by the Hawaii National Park, which includes this area. There and thereabouts one can shoot as dramatic a spectacle as is available to cameras. Fumaroles, sulphur banks and, at times, bubbling lava may be filmed. Gas and vapor rise continually from the volcanic craters.

You can circle Hawaii leisurely in a two day drive and, if you follow this procedure, after filming the lava formations and the crater of Kilauea and others, you can shoot views of Koa and Ohia Forests, coffee groves, cotton plantations; do not forget scenes of the fern jungles.

Then comes the attractive Kona coast, the location of the ancient City of Refuge of the Polynesians. Here are a big Hawaiian temple, native fishing activities and the nearest thing to the ancient native way of life that is available today. The most interesting possibilities for sequences are the fishers, setting out in their outrigger canoes, fishers casting their nets and the girls working with the native straw.

Continuing to circle the island, one comes to ranches and herds of cattle, and here a Wild West sequence can be produced before returning to Hilo. (In September, on the island of Oahu, there is an annual rodeo.)

A shorter drive on Hawaii is a trip to Kalapana, where the beach is a brilliant black—an interesting subject, especially in a color film.

An airplane trip takes one from Hilo to the island of Maui, which is famous for its beautiful motor drives and its fantastic scenery. Waterfalls, bamboo forests and tropic jungles are all available. In Iao Valley is the tall Iao Needle, a magnificent green sheathed spire that can be filmed with a foreground of tree branches and with a background of white clouds and blue sky.

A new highway leads to Haleakala Crater, a National Park section, where one can drive to the rim of this inactive volcano and film the giant cinder cones on its floor. If you take the drive along the coast of this island, you can make a magnificent sequence of the ocean, in all its color scale.

If Kauai is the next on your list of islands, you will return to Hono- [Continued on page 354]

Scenes of Hula show given by Kodak Stores and other good shots

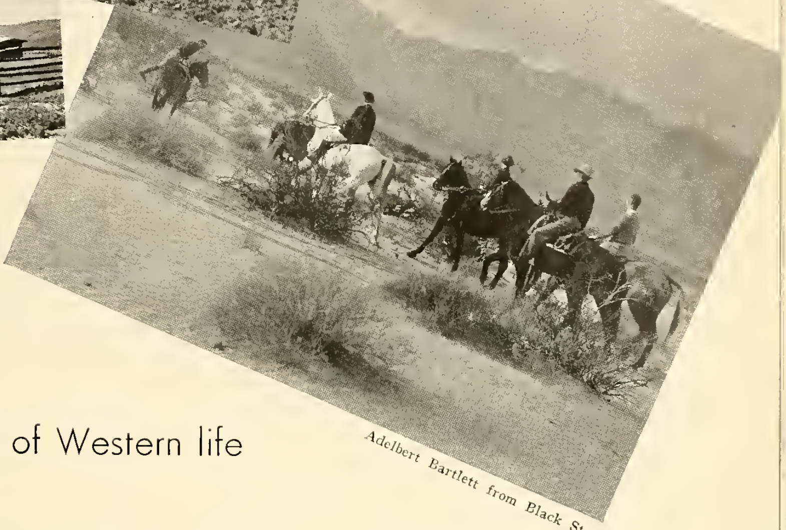
16mm. scenes by John V. Hansen, ACL

There's plenty of scenery and action to film at ranches

©J. W. McManigal from Gendreau

16mm. scenes by Laurence S. Critchell, jr., ACL

Ranch films



Adelbert Bartlett from Black Star

Second thoughts for a second movie of Western life

LAURENCE S. CRITCHELL, jr., ACL

A SHORT time ago, an acquaintance of mine visited the American West. He shot eight hundred feet of movies of the activities of the ranch where he stayed and of the uncommon charm, as it seemed to him, of the surrounding countryside. He was not so much interested in making a record, tight and complete, as he was in capturing on film the aspects of things that he liked—capturing them for a time in the future, when those things should have passed beyond his reach.

He failed. He failed, not because of what he had filmed, but because of what he had not. Those misgivings, which crept over both of us during the first projection, were borne out as time passed.

Slowly, we realized that what he had recorded had been the obvious, which the eye saw; what he had missed had been the significant, which the mind saw. He had filmed the ranch, but not the ranch hand, who brought the kindling wood in the early mornings; he had filmed the desert, but not the way in which the horses' hoofs threw up the dry flint underneath.

There was something to be learned from this example. Those of us who have once visited a place, and who intend to return with a movie camera, could sit down some evening at home and list those subjects which come to mind readily, appealingly. The difference is this; on the spot, so many things press for attention, so many compositions and chance incidents intrude themselves, that one's feeling for selection becomes muddled. Recollection, on the contrary, has a way of its own and automatically filters out the significant from the settings.

We tried to remember. The first thing to come to mind was the leisureliness of a Western morning. There, the mornings did not begin the day; the day grew out of them, yawning. There was not that early morning bustle characteristic of a New England farm. So our first sequence, I thought, would open with a closeup of a pail of kindling wood. A hand comes into the scene, puts the last handful of splints on the top, then lifts the whole load. The camera tilts up slowly, to catch a ranch hand going away from the camera, toward a cabin door. He pauses; a closeup reveals him yawning and stretching. Then he enters the cabin, and the next scene shows blue smoke curling placidly out of the chimney—an effect secured by throwing grass on a fire already built.

We wanted to continue this theme, so we noted a place for a series of very short shots of various chimneys about the ranch, progressively smokier. This sequence would end with a view of the kitchen. Here, an interior shot would show the cook, frying flapjacks in the blue haze of breakfast. This sequence, ending with a closeup of the flapjacks being turned, would precede even an introductory subtitle.

Through it, we hoped to communicate to our imaginary audience a sense of the warm life that was not only the reality of static scenes—dead hills and groups of cabins—but of the human beings living in these surroundings. It was not what things were that counted in a motion picture; it was what happened to them.

For a long time, I had it in the back of my mind to film a search for strayed horses. This was something that we both remembered of the West—the discovery of the broken fence; the hasty saddling of the men's horses; and the hurried ride over country, down through ravines where prairie chickens hid, up the can-

[Continued on page 347]

MUSIC WITH YOUR FILMS

A second list of records to be played with movies

©C. Anders & Co.

The wrong music would spoil the effect of a restful scene like this

HERE is another listing of musical selections that may be used to accompany your movies. All listed are available in phonograph records, that may be played either on a dual turntable or on an ordinary phonograph. This list supplements the selections in *A record list for film scores,* which appeared in January, 1940, MOVIE MAKERS.

Musical reactions vary with the individual, and MOVIE MAKERS recognizes that such a method of classification as the one that follows will not seem perfect to everybody. However, any movie maker compiling a musical score for a picture at least will find such a list useful as an aid to his own memory of selections that might fit his purpose.

Musical records for movie accompaniments

1. Peaceful—pastoral

Air for G String	Bach
At Sundown	Donaldson
Beautiful Dreamer	Foster
Berceuse	Dickenson
Calm Sea and Prosperous Voyage	Mendelssohn
Clair de Lune	Debussy
Grand Canyon Suite	Grofé
Fingal's Cave	Mendelssohn
To a Water Lily	MacDowell
To a Wild Rose	MacDowell
Midsummer Night's Dream—Nocturne	Mendelssohn
The Old Refrain	Mattulath
Serenade	Moszkowski
Serenade—"Eine kleine Nachtmusik"	Mendelssohn
Abendlied	Schumann
Adagio Pathétique	Godard
Berceuse	Godard
Dream Pantomime	Humperdinck
End of a Perfect Day	Jacobs-Bond
May Night—Overture	Rimsky-Korsakow
Rustle of Spring	Sinding
Sous Bois	Staub

2. Gay—light

Amaryllis	Ghys-Seredy
Caprice Viennois	Kreisler
The Flatterer	Chaminade
Meistersinger—Dance of the Apprentices	Wagner
Entrance of the Little Fauns	Pierné
Love for Three Oranges—Waltz Scherzo	Prokofieff
Shepherds Hey	Grainger
Day in Venice	Nevin
The Secret of Suzanne—Overture	Wolf-Ferrari
Minuet	Boccherini
Country Gardens	Grainger
Jeux d'Eau	Ravel
Jolly Coppersmith	
Molly on the Shore	Grainger
Reminiscences of Vienna	Strauss
Flight of the Bumble Bee	Rimsky-Korsakow

3. Fast—exciting

Prince Igor—Dances of the Polovetzki Maidens	Borodin
Capriccio Italien	Tschaikowsky
Eugen Onégin—Polonaise	Tschaikowsky
Fair at Sorotchinsk-Gopak	Moussorgsky
Irish Washerwoman	Sowerby
Perpetual Motion	Paganini
La Playera	Granados
Hora Staccato	Dinicu-Heifetz
Slavonic Dance in C Major	Dvorak

4. Slow—solemn

The Angelus	Massenet
Ave Maria	Bach-Gounod
Oh Rest in the Lord	Mendelssohn
Mighty Fortress	Bach
Finlandia	Sibelius
Grand Pâque Russe—Overture	Rimski-Korsakow
Xerxes—Largo	Handel

[Continued on page 345]

TREASURE ON THE COAST

San Francisco's Fair has what movie makers want

NESTOR BARRETT, ACL

THE Golden Gate International Exposition, on Treasure Island in San Francisco Bay, offers 128 days of entirely new filming opportunities in 1940. There are a number of new exhibits, which lend themselves especially to movie technique, new color and lighting setups for the Kodachrome filmer.

The 1940 exposition has abandoned the pale, pastel shades of 1939. This year's fair is a radiant spectacle of bright hues, blending the dazzling tones of the Orient with the rich golds, blues, purples, oranges and deep reds of California's varying landscape. Lighting, one of the outstanding features of the 1939 fair, has been rearranged to fit the new color motif.

Exposition officials say that filming opportunities for movie fans are much greater than before, because action is the keynote of this year's fair. But, getting down to cases, let us work out a typical shooting schedule for a day at San Francisco's great show.

Most visitors will enter the grounds after a ten minute trip by boat from the famed Ferry Building at the foot of Market Street. There is plenty of time on the way over to get a shot or two of the Island, gleaming in the sun above the blue waters of the bay.

You will want to shoot the San Francisco-Oakland Bay Bridge on your trip across, also, and, when you reach the Island, you will find several vantage points from which to get striking compositions of the Golden Gate Bridge. The fair celebrates the completion of these two marvels of engineering science.

An even more striking opening sequence can be made from the seaplane which docks at Treasure Island and takes passengers for a twenty minute ride over the bay.

If you travel by air to the exposition, you will fly over the grounds, and you can get your pictures then. On a bright day, an exposure of *f*/8 at the sixteen frame speed, no haze filter, gives good results for air views on color film. If you go by automobile, you will find several good opening scenes from the bridge and on the approaches.

After you land at the ferry terminal, turn right at the end of the ramp, instead of going straight ahead as most of the crowd will. This will bring you to the Magic Carpet, a huge expanse of brilliantly colored flowers. Walk around the garden, until you come to the Sunset Bridge, from which you will be able to get various types of scenes of the great elephant towers which guard the entrance. Behind these, the 400 foot Tower of the Sun rises into the sky.

Now enter the grounds through the Portals of the Pacific, at the base of the elephant towers, and you will find yourself in the Court of Honor at the Tower of the Sun, on top of which is the golden Phoenix, symbolic of San Francisco's recovery from the great fire and earthquake. From three sides of the base of the tower, there are magnificent views. Toward the north, you look down the Court of the Seven Seas, with its great hanging banners and medallioned building fronts made to remind one of the sailing ships of other days. To the east and south are other courts, but we shall come to them later.

After getting a long shot of the Court of the Seven Seas, proceed along the court, to pick up medium shots and close-ups of the sails, medallions and murals adorning the buildings. Presently, you will be in range of the eighty foot statue of Pacifica, theme of the exposition, which faces this court from behind

[Continued on page 346]

Golden Gate International Exposition

Note foregrounds in these shots of San Francisco Fair

TED STATES OF AMERIC

A way in which movie makers can aid defense

© G. A. Douglas from Gendreau

These we defend

JAMES W. MOORE, ACL

IN THIS MONTH when the United States celebrates the birth of its independence, in this year when Americans look with grave concern toward the defense of their liberty, it seems fitting to examine what it is that we gird our loins to defend.

The script which follows is the attempt of one American to suggest these things in film. It is, necessarily, specific in its scene design. But the interpretation which each of us will bring to these suggestions may—and, indeed, should—be as vast and varied as our country itself. Pastures in New England, prairies in New Mexico; lakes in the north, rivers in the south and mountains in the west—all are America, and all a part of our precious heritage. Let us look at them with a new vision. For . . .

THESE WE DEFEND

Countless backgrounds suggest themselves for this lead title. If you are shooting in monochrome, the American eagle on the facing page may serve your need. If in color, a double exposed shot over the American flag against a blue sky suggests itself. From this, we cut or dissolve to:

1. *July 4, 1776 . . . and in historic Philadelphia representatives of the thirteen original American colonies set their hand to the Declaration of Independence.*

Follow with a slow fade in on a colored facsimile of this Declaration, a property which can be purchased easily from many sources. Begin this scene by rolling out the Declaration on a small, old fashioned table, with only the lower portion of the document visible in the picture. For atmosphere, a single candle might be seen burning in the far part of the scene, while a quill pen rests in its holder at the top of the shot. In preparation for the shot, erase the famous signature of John Hancock. Then, following the fade in, at the opening of the scene, a hand enters the picture, grasps the quill and traces in Hancock's signature where it had been. There is a slow fade out at the end of the action. Cut to:

2. *America wrote then . . .*
"We hold these truths to
be self evident: That All Men
are created Equal . . ."

This might be followed by any number of differing views, such as crowd shots in cities and towns. We suggest a montage of closeups of the faces of many differing types and kinds of Americans. Then, from the preamble of the Declaration, would come:

3. *". . . That they are endowed by their*
Creator with certain inalienable rights:

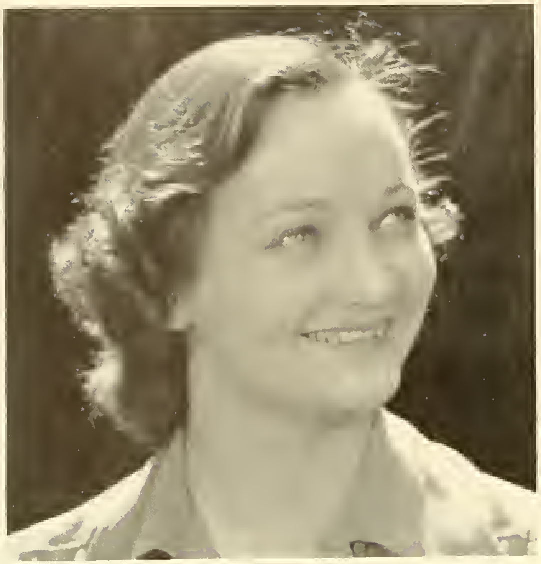
This appears first on the screen and then, after sufficient footage has been allowed for legibility, on the same title card would appear the single word:

LIFE

Next, insert two or three brief shots from your own family films, for example, a smiling baby in his mother's arms. Follow with the single word:

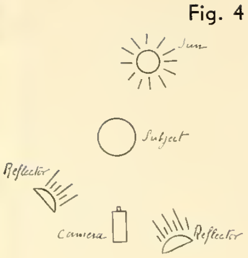
LIBERTY

Since personal liberty is based on the Constitution and on free trial by jury before one's [Continued on page 343]



Photographs by
Captain Donald Norwood, U.S.A., Retd., ACL

Fig. 4



• *Back lighting plus a reflector gives this charming result. The subject is the same girl who appears in the shot in Fig. 1.*

USING REFLECTORS

Sound advice for amateurs who would have better shots

CAPTAIN DONALD NORWOOD, U. S. A., Retd., ACL

AT SOME POINT in his career, the progressive cine amateur is quite likely to discover that, after all, the most interesting movies are those taken of people. Audiences are interested in people—how they act and what they do.

Movies are at their best in portraying subjects that move. It will be found that beautiful mountain scenery, lovely lakes, attractive buildings, while nice, as records on movie film, can easily become boring to a movie audience if the scenes are the least bit prolonged.

Boats, trains, airplanes and cars move, and they are good movie camera subjects. However, as soon as one has had a good look at one of these subjects, the natural inclination is to wonder about the persons in the vehicles, and so we get right back to people again—the one subject which is apparently inexhaustible in its ability to hold interest, if properly presented.

Since pictures of people are so important, the technique of filming them deserves a good deal of study in itself. To begin with, it should be recognized that long shots should be rather brief, and these should be followed by near shots and closeups. The closeup is the means of presenting the most essential action.

Since closeups of people constitute the greater portion of any well planned cine presentation, it follows that closeups also deserve well planned lighting effects.

When taking exterior pictures, the sun is practically always the primary light source. It is unfortunate that, frequently, it is the only light source used.

The word, "unfortunate," is applied advisedly, because pictures taken with only one light source may result in very contrasty scenes. The range of illumination values on the subject is too great to be recorded advantageously by photographic emulsions. Consequently, high lights tend to become chalky white and shadows to become sooty black. Such an effect is not pleasing.

An example of the single source of illumination type of picture is shown herewith. Figure 1 shows a picture in which the good old outmoded Brownie formula was used—the sunlight came over the photographer's right shoulder and hit the poor subject right smack in the face. That the picture is as good as it is is a tribute to modern film and not to the arrangement of subject in relation to light.

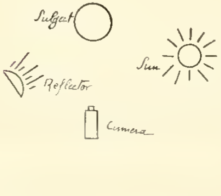
Heavy nose and chin shadows are apparent. The subject was unable to keep from squinting, since she is looking right into the sun. Such a type of lighting is best avoided when quality results are desired.

Other arrangements of lighting work out to much greater advantage.

Cross lighting, or side lighting, is a well recognized method of getting good results. In this system, camera and subject are arranged so that the sun is at the side of the subject, as shown in Figure 2.

An arrangement, such as this, [Continued on page 348]

Fig. 2



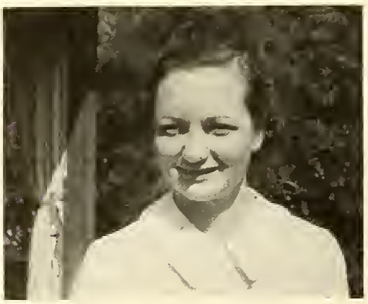
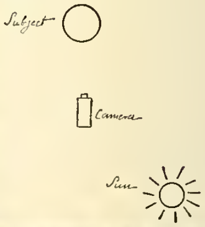
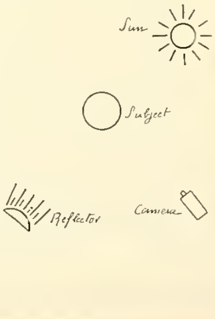


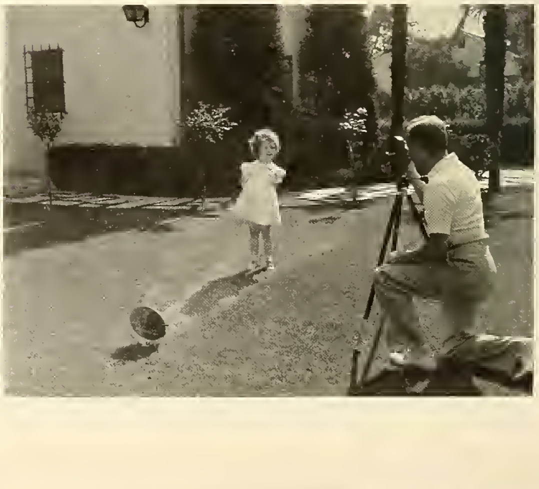
Fig. 1

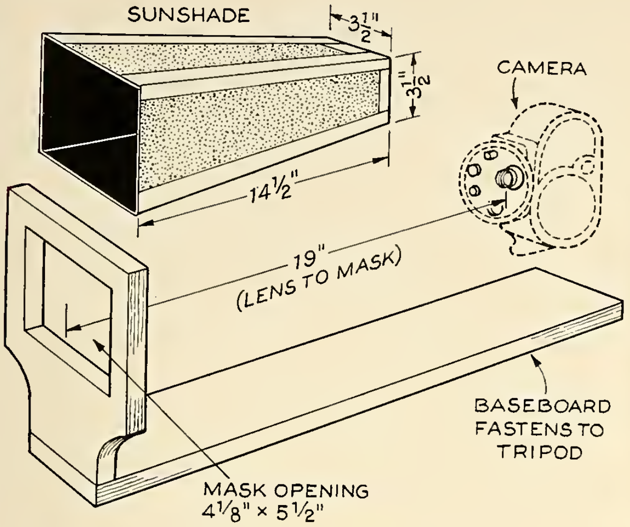


• *Above, a shot taken with flat lighting; below, the use of a reflector in making a cine portrait.*

Fig. 3







• *Plans for mask box designed by Chester Hooley, ACL. Below is picture of completed device (without sunshade) being used for title trick.*

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Mask box An enterprising 8mm. filmer, Chester Hooley, ACL, whose hobby is working out trick effects for his movies, designed and built a very useful little mask box. The general plan and principal dimensions of the box are given in the drawing, although these could be adapted to fit any type of camera. The long hood serves as a shadow box when the device is used as an aid for multiple exposure work.

With the help of this device, Mr. Hooley made an unusual 8mm. title trick. In the title, the word FAIR is recorded in large letters and, through each letter, one may see a different moving scene. In order to make this title, the word COUNTY (see illustration above) was lettered in white on a sheet of cardboard. Below this, the word FAIR was outlined in white, then cut out so that one could see through the card.

The first filming step was to shoot the card after a sheet of black paper had been placed behind the cutout letters. Then the hood of the mask box was put in place, and one of the letters was uncovered from the rear, by removing the black paper in that area. The film was rewound and then exposed on the desired scene, which was registered only through the letter "F" of the word FAIR. Again, the film was rewound, the letter "A" was uncovered, and the letter "F" was recovered. The second scene was shot through the cutout area of the letter "A" only. This process was repeated until a different scene was recorded through each letter. When a scene was filmed through one letter, all the other letters were covered with a black cardboard held at the rear.

For various other split screen shots made with the aid of this device, it is simply necessary to make a series of complementary masks, which would cover various sections of the scene in turn.

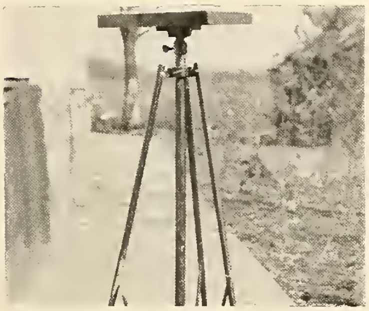
Projector support The tripod projection stand of rigid construction, shown on this page, can easily be made by any metal worker. (Usually, the local high school shop will undertake such a job at a reasonable figure, in case the movie maker does not have the ability or the inclination to do it himself.)

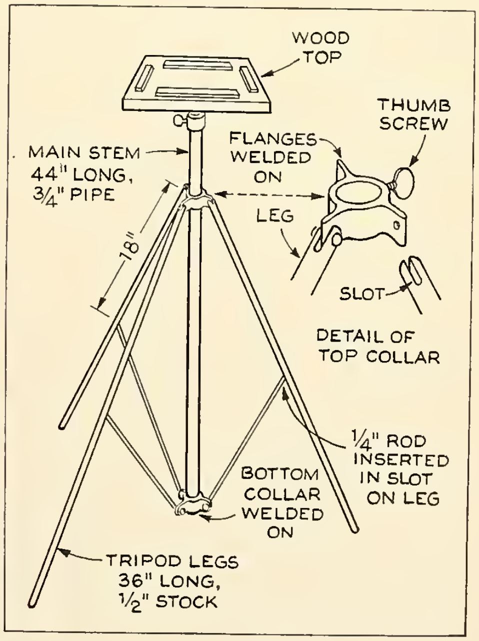
The main support is a piece of three quarter inch pipe, about three feet, eight inches long. At the bottom is placed a collar, with three lugs for attaching the leg braces. This collar should be welded or soldered in place. The lugs are drilled for one quarter inch rod braces. The legs are made from one half inch round stock and are slotted nearly halfway up, so that the braces may be fitted into them and riveted as shown.

The other ends of the braces are bent at right angles and are fitted to the collar at the bottom of the main stem. A second collar is provided with a set screw, so that it may be moved up and down and fastened at any point. The

[Continued on page 350]

• *A tripod projector support that can be made at home. Right, the building plans; below, the finished support.*





FOR THE FIRST TIME MAGAZINE CINÉ-KODA

HERE, literally, is the 8 mm. "dream camera"—Eastman's new precision-built home movie camera that is magazine loading. It offers the refinements and versatility of the famous 16 mm. Magazine Ciné-Kodak, its senior brother, yet it retains the basic operating economy of an "Eight."

Look at it. It is small, scientifically designed and beautifully built. It feels right in your hands.

You load it simply by opening the hinged side and sliding in a film magazine. Close the camera—and start shooting. The standard lens is a Kodak Anastigmat, 13 mm. f/1.9; any of five accessory lenses can be fitted in a jiffy.

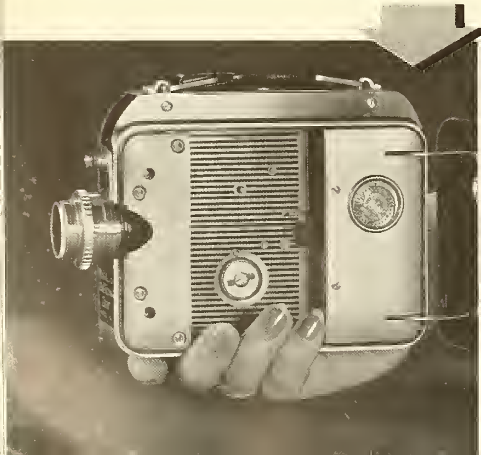
Magazine Ciné-Kodak Eight has four operating speeds (including one for true "slow motion"), an unusually powerful, long-running spring motor, accurate focusing, a finder which gives you the proper field for any of the lenses, standard or accessory, and a "pulse" which beats reassuringly against your finger to tell you that the camera is running and exposing film at the rate of 20 frames per beat. Of course, the standard Ciné-Kodak Universal Guide is incorporated in the camera to solve exposure problems.

It's a superb camera, one that you'll find fascinating to inspect, infinitely satisfying to own and use. And its price, with the f/1.9 13 mm. lens, is $97.50.

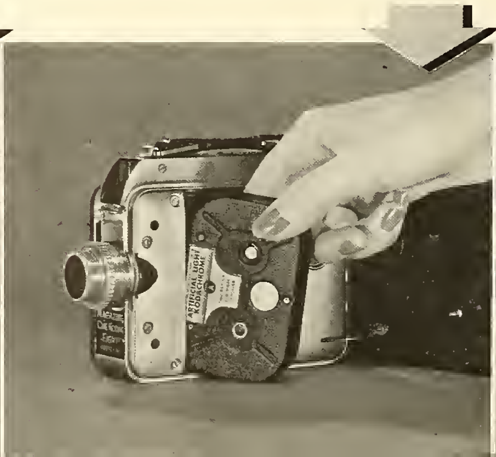
See it at your Ciné-Kodak dealer's.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

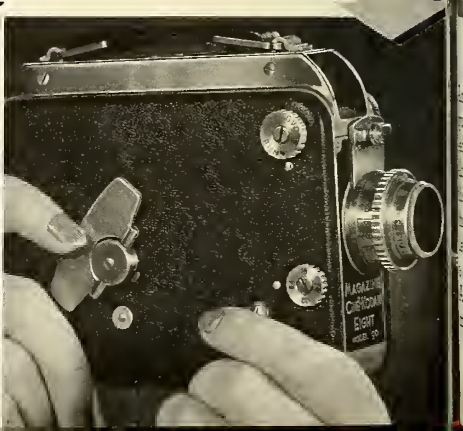
When you open the lighttight hinged side of the camera to insert a film magazine, you can't help noticing the beautiful shipshapeness of the camera's mechanism. Everything about it bespeaks top-notch design and construction. The camera is die-cast aluminum, one factor in its light-weight sturdiness. The exterior is finished in brushed chrome and handsome pin-seal grain leather.



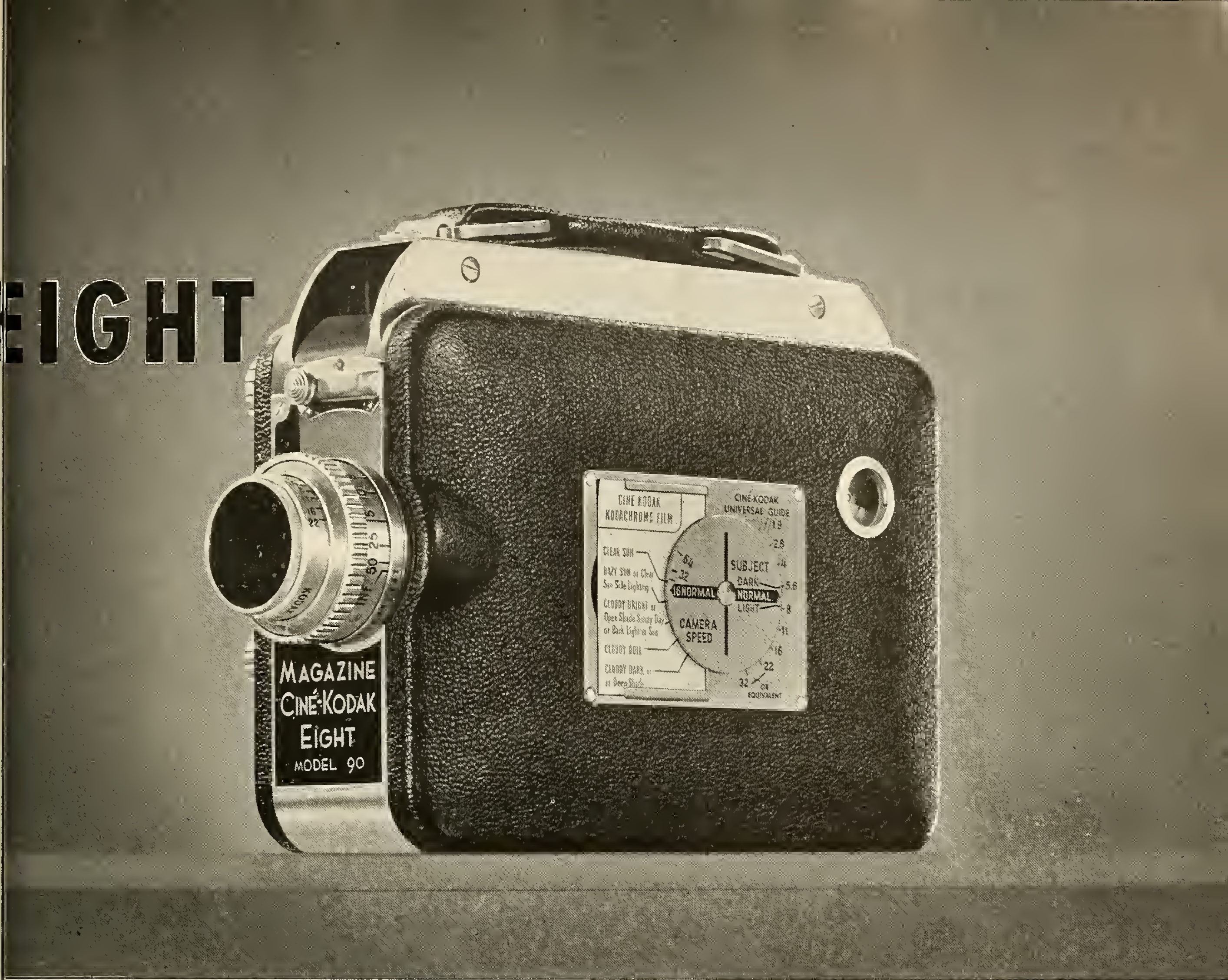
Load with 25-foot magazines of Kodachrome or Super-X Ciné-Kodak Eight Film. As in other Eights, the film is run through the camera twice; with the Magazine Eight the second run means merely that you turn over the magazine, and go ahead. Magazines of Kodachrome Ciné-Kodak Eight Film, Regular or Type A, are priced at $3.75, Super-X magazines at $2.50; processing cost included.



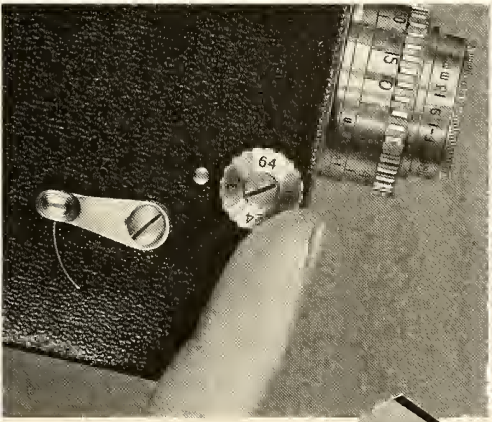
The exposure lever is properly locate for greatest convenience—on the righ side at the front. It may be locked in run ning position so that you can, yoursel take part in the filmed action. The tel tale pulse is the little knob or button, se flush in the camera, back near the winc ing key for the strong, smooth-runnin spring motor, capable of almost a ful minute's movies at a single winding.

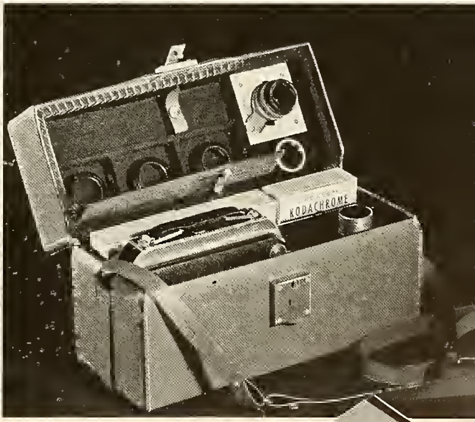


EIGHT


MAGAZINE
CINÉ-KODAK
EIGHT
MODEL 90
CINÉ-KODAK UNIVERSAL GUIDE
CINÉ KODAK KODACHROME FILM
SUBJECT
CAMERA SPEED
NORMAL

MADE IN U.S.A. BY
EASTMAN KODAK
COMPANY
ROCHESTER, N.Y.
50MM.
PATENTS U.S.A.
CANADA
TRADE MARK REG. U.S. PAT.




KODACHROME

Any of five accessory lenses can be quickly put in use. The 50 mm. *f*/1.6 ens is shown, above left. At the right, above, the "50 mm." dial reading shows hat the view finder system is adjusted for hat lens. The other available accessory enses are: a 25 mm. *f*/1.9, a 38 mm. *f*/2.5, 63 mm. *f*/2.7, and a 76 mm. *f*/4.5 lens. A simple adapter serves all but the 25 nm. *f*/1.9 lens, which requires none.

Any of four operating speeds can be selected by a turn of the speed selector. Standard speed is 16 frames per second; the other speeds of 24, 32, and 64 frames per second give you, in that order, increasing degrees of "slow motion." The intermediate speeds of 24 and 32 f.p.s. are generally used for active sports analyses, with the true slow motion speed of 64 f.p.s. reserved for specialized work.

At present two carrying cases are available for the Magazine "Eight"; a smartly styled, handsomely made, leather pouch case, with shoulder strap, for the camera, at $4, and a Combination Case, shown here, which has room for three extra film magazines as well as accessory lenses and filters. Price, $15. In finish and quality, the cases for Magazine Ciné-Kodak Eight are, like the camera, "tops."

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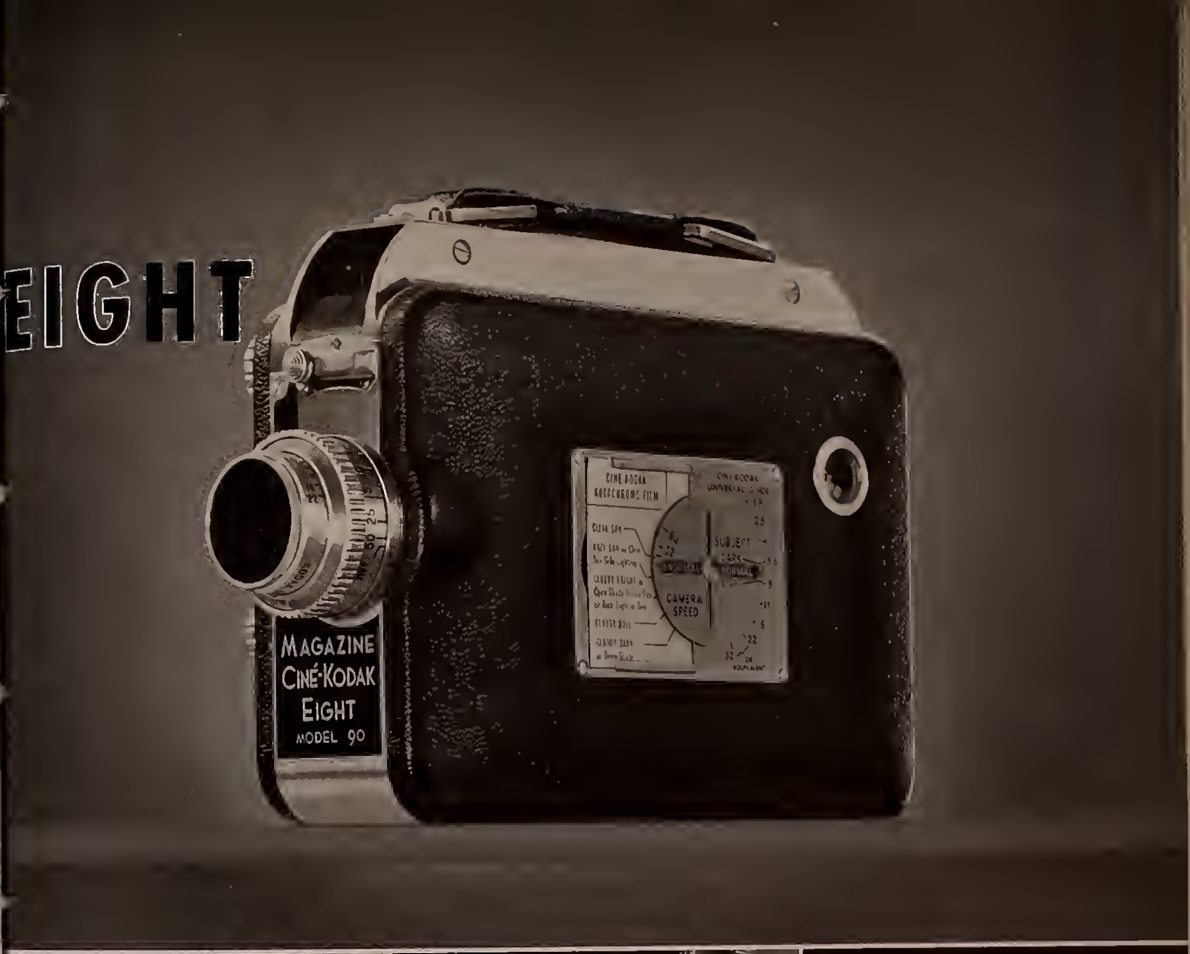

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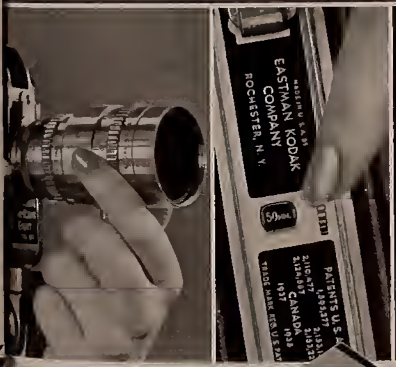

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THREE KINDS OF CAMP FILMS

Ideas that can be employed in recording boys' outings

ROBERT F. GOWEN, ACL

FILMING a boys' summer camp is a project that should appeal to all movie makers. The subject matter has a natural beauty, and the action is plentiful and well suited to cinematography. In addition, it is essentially a daylight shooting venture, with few, if any, interiors requiring artificial light.

The only difficult problem the movie maker encounters at a camp is to get the weather man to give him the right kind of skies, with enough clouds to provide interesting atmosphere. If time is not a factor, this problem is easily solved by waiting for the right conditions.

Making a movie of a camp offers a splendid combination of a summer job and a vacation, and a young movie maker often can add to his income by such work.

In the production of such a film, the first question that arises is "What's to be shown?" Is the film to promote camp enrollment, to record the camp's development or to provide entertainment for the campers at winter reunions?

If the film is to be used by the director or counselors to stimulate enrollment, it should not be forgotten that color has a spectacular appeal to parents and is, therefore, a better selling medium.

The parent is primarily interested in what the camp has to offer his child. An outstanding consideration is the location of the camp. Is it on a sunny hillside overlooking a lake, or on the edge of a forest where life can be more or less primitive? Another point to be emphasized is the camp's principal attraction. It may be horseback riding, or swimming, supervised and made safe by the "buddy system." Throughout the film, you must emphasize the individuality of the camp. As the picture progresses, the type of counselors and their influence on the development of the camper should be shown, as well as the individual attention that each boy receives.

The record type of film may be produced simply by picturing the growth and development of the camp each year and by including any unusual activities or personalities. The entertainment type of film, however, should be of a personal nature, showing, if possible, all the campers, special events, stunts and characteristics of those who have become popular.

The question of film footage should be considered carefully, so that an estimate of the length and number of shots may be worked out. It has been found that a screening time of thirty minutes is approximately a maximum for the promotional type of film, while the record and entertainment type may run longer if desired.

The medium—black and white or color—and whether the picture should be silent or planned for a post recorded narrative on a sound track should be decided. Possibly a silent film planned for a lecture accompaniment, given in person, is the answer. The silent film has the advantage, in that it may be shown by anybody who has a silent projector and in that it tells its own story without the assistance of a camp representative. The sound film is even better, as a story teller, although it should not be forgotten that sound equipment is not always available and that, as a rule, the projection requires the services of an expert operator.

The lecture type of film is perhaps the most satisfactory for camp promotional work, if the film is to be shown by a camp representative. He may amplify the film narrative or lecture outline with explanatory remarks as they may be required. In this connection, however, one should remember that the screening of a film may be ruined by remarks made at the wrong instant; for this reason, a carefully planned lecture should be timed to synchronize with the film with as much care as if it were to be recorded on a sound track. Combine this with music, obtained by means of a single or double turntable, and you have what amounts to a post synchronized film —but at much smaller cost.

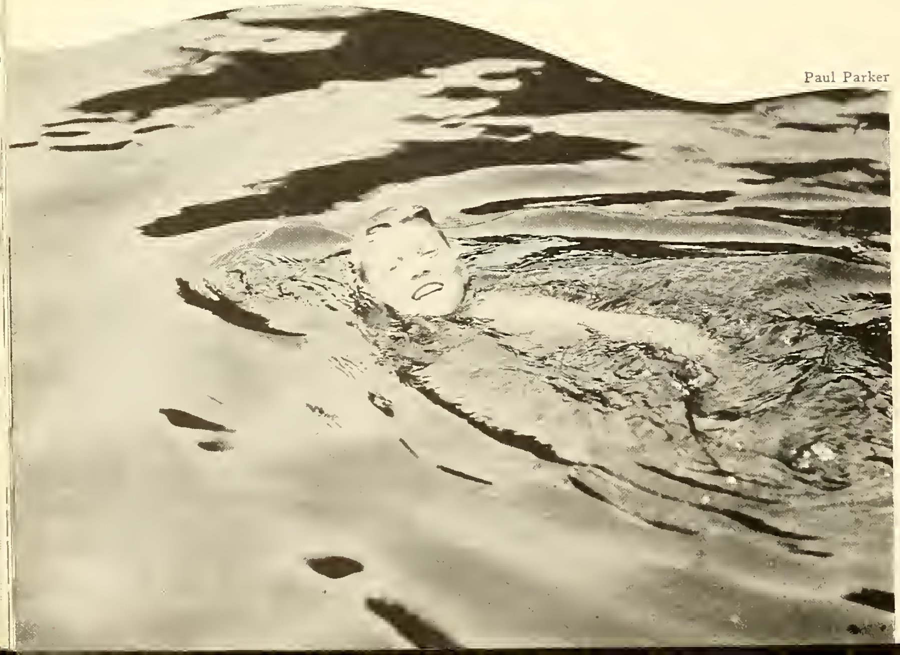
All these points have a bearing on the distribution of the film, which is an important factor that should be considered at the very start. As a rule, camp films are shown by counselors to interested parents in their homes. Sometimes social gatherings are arranged by the camp for parents of established campers, and other parents are invited to see the picture. Whenever possible, the film is shown at meetings of former campers or to any other groups that may be interested.

An organized plan, made well in advance of the shooting, is not only instrumental in the production of a clear and concise film record, but also permits a minimum of interruption to the camp activities during the period in which the shooting takes place.

How the film is to be used should be considered carefully with the camp director, to determine what phases of camp work shall be shown. As a rule, the treatment may be of three types: (1) showing the activities; (2) the beauty of the location of the camp and its equipment; (3) the camp's influence on the boy.

The activity treatment may be a continuity based on what the boys do during a day or season at camp and how, through contact with their counselors, they are trained in athletics, wood craft and various other fields. This type of film may be done in black and white, although Koda- [Continued on page 349]

Close shot of face of a boy swimming is effective



Paul Parker

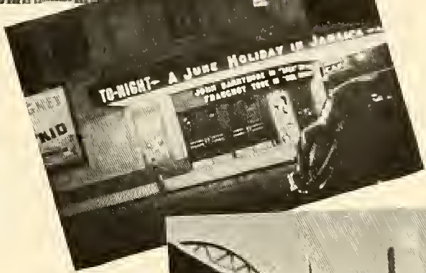
Amateurs made them

Illustrating the use of closeups to help tell the story, *An Evening at Home*, by H. A. Houston, ACL, of Oklahoma City, Okla., recounts incidents, from morning to evening, in the life of a young couple. The title was made with side lighting on wooden letters, which were laid upon an enlarged photograph.

AN EVENING AT HOME
The JOY OF COOKING
The JOY OF COOKING
by IRMA S. ROMBAUER
GUARANTEED

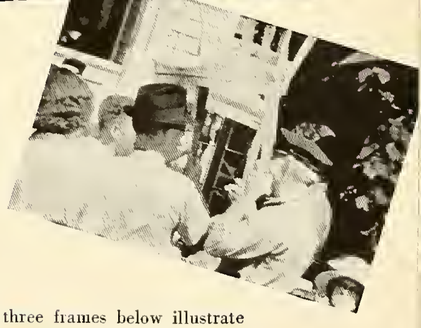
Rose Goldman, of Pittsburgh, Pa., used this natural upward angle in *Birth of a Pearl*, to indicate the viewpoint of the child as its mother speaks to it.

By photographing the marquee of a theatre and then lettering his own title upon the appropriate part of that background, E. W. Beach, ACL, of Muskegon, Mich., made this unique lead for his film, *A June Holiday in Jamaica*.

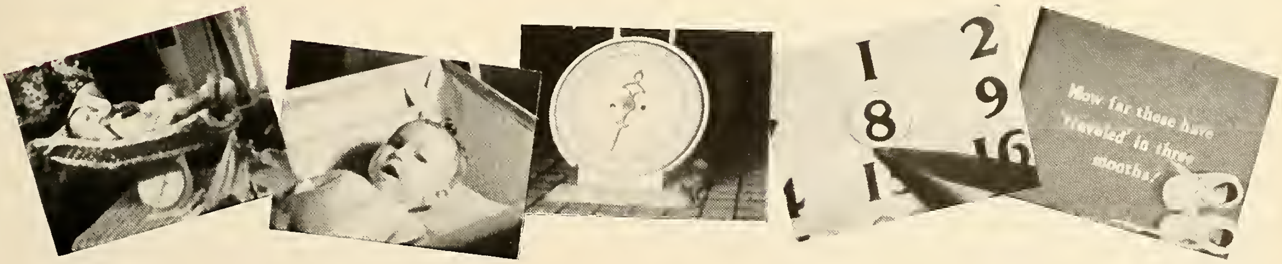

TO-NIGHT— A JUNE HOLIDAY IN JAMAICA

A dynamic and logical composition from *New York World's Fair, 1939* was achieved by the Photo Patrons Club of Newark, N. J., in this shot made with the camera pointed toward Communications.

A New England country auction provides good local color and human interest in *Nantucket*, by Margaret More, ACL, of Eveleth, Minn.



The first three frames below illustrate a simple sequence from *Patricia Cameron*, an excellent 8mm. family film, by Donald Buchan, ACL, of North Andover, Mass. The calendar closeup is used as a title, to indicate a date, while the last frame shows the use of actual properties—shoes—in a simple title introducing the baby's wardrobe.


1
2
9
8
16
How far these have 'traveled' in three months!

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr. ACL

Post Office Picture

Made by Wentworth Productions, of Los Angeles, Calif., for the National Federation of Post Office Clerks, *Men and Mail*, on 1200 feet of 16mm. black and white film, shows present day activities of the United States Postal Department against a historical background of the post office, dating from the days of the pony express and the stage coach.

The pioneer work in this motion picture field was done by Howard L. Hanson, ACL, of St. Paul, Minn., whose first postal film, *Here Comes The Mail*, was successful in initiating further films on the same subject. The latest production includes, after its historical sequences. scenes of mail on its way from the correspondents to the post office and, thence, through the various postal departments to the trains and the postmen. The film is available on a rental basis, in both sound and silent versions, from the National Federation of Post Office Clerks, A. F. of L. Building. Washington, D. C.

Hands in the Darkness

In production, by Jack L. Krapp, ACL, of Cleveland, Ohio, is a new 8mm. movie tentatively titled. *Hands That Work in the Darkness*. The story tells the history and everyday activities of the Cleveland Society for the Blind. Mr. Krapp spent two months preparing the scenario and is now doing the shooting, with the hope of completing the film by September of this year.

The story opens in 1906, when persons who were interested in working among the blind met at the old Cleveland Library, to read to the sightless. It follows the history of this group and shows its meeting and the plans for the organization of the Cleveland Society for the Blind. Other sequences, dealing with the Society of the present day, will show the educational department, where reading and writing in Braille are taught, the Society's shops and concession stands in more than a dozen factories, the training of Lion Leader dogs at Birmingham, Mich., and, among other unusual sequences, blind people playing baseball.

Titles will be augmented with narration, and the entire film will have a suitable background of music, by means of double turntables. When completed, it will be shown before Greater Cleveland groups.

Third Dimension

A new feature of the Pennsylvania Railroad's exhibit at the San Francisco Golden Gate International Exposition is a three dimensional film, featuring *The Birth of a Locomotive* at the Altoona works of the Pennsylvania Railroad in central Pennsylvania. Spectators see the actual assembly of the engine, from the forging of massive parts out of white hot steel to the point where it rolls through the shop doors under its own steam and on the outgoing track. The third dimensional effect is achieved by projecting double images simultaneously to the screen and viewing these double images through polaroid spectacles, which are distributed free to the visitors of the exhibit.

Movie Council Meets

Amateur production work was chosen as the theme for its Fifth Annual Meeting. by the Metropolitan Motion Picture Council, in New York City. Donald Eldridge, head of visual education for New Haven schools, talked on *The Production of School Made Films* and showed *The Sentinel*, a movie about the New Haven High School newspaper, produced by the students of that school. Following Mr. Eldridge, Duncan MacD. Little, ACL, spoke on *What Amateur Films Have Brought Me* and accompanied his talk with the film, *Making of Canadian Homespun*. Robert Gowen, ACL, of Ossining, N. Y., brought the meeting to a close with a talk on *Community Filming* and his film, *The Birth of St. Mary's*, a Ten Best award winner for 1938.

Empire American Produces

Three new productions are in process of completion by the Empire American Productions, of Boston, Mass., under the supervision of Vernon Patterson. The first film, as yet untitled, was made for the Brownbilt Boats and Palboats, Inc., of Marblehead, Mass., and covers a summer of sailing activities, featuring the racing at Marblehead and Swampscott, Mass. The second film, also untitled as yet, was made for Forty Fathom Fish, a division of General

[Continued on page 349]

Elizabeth R. Hibbs

Scenic shots used appropriately will enliven industrials

Robert Handsaker

• *Members of the Sacramento (Calif.) Movie Forum see demonstration of a motor drive for 8mm. movie camera designed by William Dogherty.*

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Texas contest An attractive and well organized contest for amateur movie makers has been announced by the State Fair of Texas, which will be held in Dallas from October 5 to October 20 of this year. Cash and honorary awards will be made in two divisions—8mm. and 16mm.—and in seven classifications, as follows: Agriculture and Livestock; Historical; Travel and Scenic; Flowers and Wildlife; Sports and Recreation; Family and Miscellaneous; Open Class. Subject matter in all but the last class —the Open—must be photographed in the State of Texas, but the contest is open to all amateur filmers whether residents of Texas or not. Entries will be accepted on either black and white or color film, within footage limits of 100 to 400 feet of 8mm. or 200 to 800 feet of 16mm. stock. Entry blanks, which may be had on application to Movie Making Contest, State Fair of Texas, Dallas, must be in the hands of contest authorities by September 1. Actual film entries must reach the contest by midnight of October 1. All films will be returned following the close of the fair.

N. Y. 8's entertain More than one hundred and fifty members and guests of the New York 8mm. Motion Picture Club met recently at the Hotel Pennsylvania for that group's Second Annual Guest Night. First on the well arranged program was the screening of *The Eights Step Out*, a topical compilation from the work of Charles A. Ferrie, jr., Joseph F. Hollywood, ACL, John R. Hefele, ACL, Albert Schafenberg and Archibald MacGregor; and of *Making a Wood Block Print*, an instructional reel by Joseph Cascio. Arthur L. Gale, ACL, editor of Movie Makers, was then introduced, and he addressed the gathering on the present scope of 8mm. filming. Concluding the program on the club's screen, there were presented *Mr. Hitler*, an animated film by Mr. Hollywood; *Long Locked Lochinvar*, by Joseph H. Gawler, ACL, of the Washington 8mm. Movie Club; *Stereoscopics*, by Karl D. Swartzel; *Beside the Lake*, by Mr. Ferrie; *An Anesthetic Fantasy*, by Ernest Kremer, ACL; *Bermuda*, by Brittin Boice.

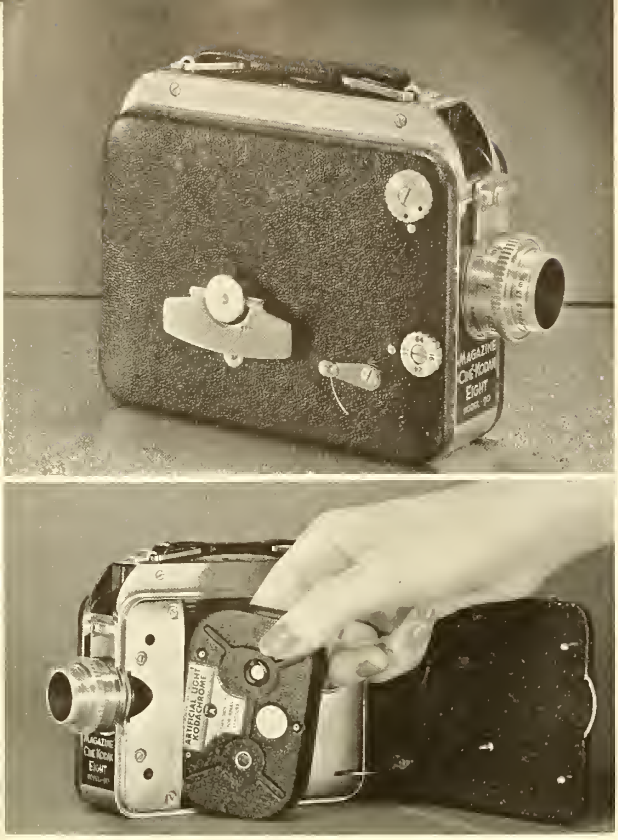
Stereoscopics was presented with two synchronous projectors, and each member of the audience was provided with spectacles of polarizing material. When it was viewed through the spectacles, the image on the screen had a full third dimensional effect.

John Powis Co., Ltd.

• *Movie Makers Club of Ottawa, Canada, at annual dinner at home of Lt. Col. W. A. Steel, ACL, president of the club.*

Five in Moline Members of four neighboring still camera clubs met recently with members and guests of the Tri-City Cinema Club, in Moline, Ill., for their second annual get together. The visiting groups were the Black Hawk Camera Club, of Davenport, Iowa, the Rock Island (Ill.) Camera Club, the Moline Camera Club and the Moline Turner Camera Club. Featured on the joint program, which was presented in the auditorium of the Peoples Power Company, were a print exhibit, a screening of Kodachrome slides and the projection of *Chromatic Rhapsody* and *Vieille France*, both from the Club Film Library of the League.

Rockford dines Closing their charter membership at one hundred and ten, the Rockford Movie Makers, ACL, strong new group in Illinois, met last month for a banquet marking the completion of the club's formative period. High light of the dinner program was a screening of *L'Ile d'Orléans*, 1939 Maxim Award winner by Judith and F. Radford Crawley, ACL. Dr. Charles R. Goff, a local pastor and experienced personal filmer, spoke informally, and dinner music was **[Continued on page 351]**



New Magazine Ciné-Kodak Eight brings new convenience to 8mm. movie makers

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Magazine Ciné-Kodak Eight

To bring to 8mm. users the convenience of magazine loading, the Eastman Kodak Company, of Rochester, N. Y., has recently introduced the Magazine Ciné-Kodak Eight. One may load the new instrument in an instant, simply by inserting the magazine in its compartment and closing the camera door.

Super-X black and white film magazines for the new camera are available at $2.50; Kodachrome regular film at $3.75; Type A Kodachrome at $3.75. Each magazine contains the regular twenty five foot length of double eight film, and, after shooting one side of the film, one simply reverses the magazine and replaces it in the camera, to shoot the other side. Each magazine has its individual footage indicator; there is also an adjustable footage counter geared to the camera mechanism. Magazines are interchangeable at any time, with no loss of unused film.

A permanently attached winding key is provided, which, with a few turns, will provide for the continuous filming of scenes nearly a minute in length. Speeds of 16, 24, 32 and 64 frames a second are provided by the adjustment of an indicator. The exposure lever may be locked in taking position or operated momentarily. The standard lens furnished is the 13mm. Kodak Anastigmat *f*/1.9 in focusing mount, but a wide range of accessory lenses is available, including the Kodak interchangeable 16mm. lenses, which function here as telephotos of various magnifications. The finder is of the tubular type and is incorporated in the camera at the top. It may be adjusted easily, to indicate the field of any lens that is used. The camera is well made and is easily handled, finished in leather and chrome. The price, with *f*/1.9 lens, is $97.50.

New Wollensak

A new fast, wide angle lens for the user, who desires an objective provided with a means for accurate focusing, is offered by the Wollensak Optical Company, Rochester, N. Y. This new lens is a 15mm. *f*/2.7 Cine Velostigmat wide angle, and it has a micrometer focusing scale, which can be adjusted from one foot to infinity. It is designed for use in 16mm. cameras with thread lens mounts and does not interfere with turret operation. The price, in focusing mount, is $42.50.

New G. E. meter

A new model of the General Electric Exposure Meter, designated as Type DW-48, has recently appeared. It is housed in a sturdy case, styled in the modern manner, and a complete reading may be taken with the meter in one hand. The calculator dial is simple to operate and may be pre set for film speeds up to 800 (500 Weston). The scale of light values reads from 0 to 70, covering a brightness range from .05 to 1700 candles a square foot. The calculator scale indicates stops from *f*/1 to *f*/44 and shutter speeds from 1/2500 of a second to 100 seconds. Included, also, are movie camera settings.

A lock device prevents the dial from moving accidentally after the film speed has been set. The photo sensitive cell is normally protected by a hood, which remains in place for reading in bright, average and poor lighting conditions. For abnormally dim lighting, the hood may be removed entirely, and a reading may be taken by the incident light method. With the hood in place, the acceptance angle of the meter is forty five degrees in the horizontal plane and thirty degrees in the vertical.

The list price is $21. A useful, pocket sized Photo Data Book accompanies each instrument. Further information may be had from the General Electric Company, Schenectady, N. Y.

New Filmosound details

A new and ingenious sprocket guard is the Bell & Howell Safe-Lock, which is said to guide, automatically, the film to its proper position over the sprocket teeth in a projector. The new construction, it is claimed, eliminates jamming of the film at the sprocket because of poor splices or other defects.

Another mechanical feature, recently devised for projectors, is the self compensating, constant tension takeup mechanism now incorporated in the reel arm of the Filmosound. In this new mechanical design, the weight of the film itself controls the traction and, in this way, keeps the tension constant, no matter how much film is on the reel. The new reel arm also is provided with a faster rewind gear. This new takeup and rewind assembly is available for Filmosound machines now in use, and it may be had at moderate cost, by turning in the reel arm in present use. Further details may be had from Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

Triple duty screen A new, versatile bead screen for movie projection is offered by Motion Picture Screen & Accessories Company, 351 West 52nd Street. New York City. This screen is provided with a tripod. extending to six and one half feet in height, a bracket for hanging from any convenient support and a supporting rod, which enables the screen to be placed upright on a table or any suitable flat surface. The change from one support to the other may be made in a few seconds, and the new screen well deserves its name, Triple Duty. The crystal bead screen itself has a black masking border and rolls up for insertion in a map case when not in use. Further information may be had from the manufacturer, 351 West 52nd Street. New York City.

Shot from "Last of the Mohicans" offered by Non Theatrical Pictures

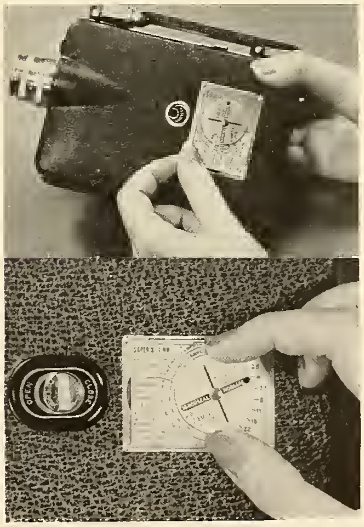
S.V.E. slide binders A novel two by two inch slide binder, for Kodachrome or other film slides, has been developed by the Society for Visual Education, Inc., Chicago, Ill. In the new slide binder, glass and film are of the same size, held in close contact by a fiber frame. The film is easy to insert and is clamped tightly and thus is protected from dust. Further details may be had from the manufacturer, whose address is 100 East Ohio Street, Chicago, Ill.

Tilt control A new feature, which is now incorporated in all Bell & Howell All-Metal and Tru-Pan tripods, is the adjustable control which limits the tripod tilt to an angle of approximately fifty degrees. This, it is claimed, eliminates the danger that the camera might suddenly drop forward and throw the assembly off balance. The controlled tilt range provides leeway for all normal purposes, but a ninety degree tilt may be made by releasing the safety control screw. The regular tilt lock functions in any position of the tripod head. Further information may be had from the Bell & Howell Company, 1801 Larchmont Avenue. Chicago. Ill.

Albert—Hy-Flect Several selected models of the Radiant Hy-Flect glass beaded movie screen have been acquired for exclusive distribution by the Albert Specialty Company. 231 South Green Street, Chicago, Ill. These include a three way tripod model (the "T") in three sizes, from forty to forty eight inches wide, and priced from $9.50 to $14.95 respectively; a box type Model "S" in four sizes, from $11.95 to $18.50. and Junior models, from $2.00 up. These screens are said to possess brilliant, long lasting reflecting surfaces and are made in sizes to suit movie and still picture projection.

F-R items The new F-R Stainless Steel Thermometer has a large, clearly visible temperature index and is especially adaptable to use in developing tanks and trays. The glass temperature indicating column is protected by a steel backing. The price of the thermometer, made by Fink-Roselieve Company, Inc., 111 West 64th Street, New York City, is $1.00. A recent appointment designates Fink-Roselieve as national distributor for Eveready dry cells for use in flashlight synchronizers.

History in film Plans for the production and distribution of a series of two reel motion pictures, covering events in American history, have been announced by the Academic Film Company. 1650 Broadway, New York. Specially produced for educational purposes, these subjects will be available in 16mm. sound on film and also in 35mm. The first of the series, now ready, is *Our Constitution*, picturizing and explaining the events leading to the Constitutional Convention in 1787. An interesting prospectus of the entire series may be had from the producer, at the address given.


New Cine-Kodak Universal Guide for exposures, made for 8 and 16 cameras

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Attractive box displays points of Rhamstine Super Electrophot

Vaporate for future A vault of steel and granite, to contain sealed records of our present day civilization, has been built by Oglethorpe University, near Atlanta, Ga. Among other items of presumptive interest to future archeologists will be approximately two hundred reels of movie film, which will be sealed in nitrogen filled containers. As an additional precaution against deterioration, these films have been treated by the Vaporate Process.

Filmo Auto Load The announcement of a 16mm. magazine camera of new design is currently made by the Bell & Howell Company, 1843 Larchmont Avenue, Chicago. The new instrument is housed in a case of plastic construction and attractive design. The magazine loading feature has been simplified to a point at which it is only necessary for the user to slide the charger into place, snap the door shut, and the camera is ready for operation.

A new type of exposure chart, built into the side of the case, offers a simplified, unmistakable exposure setting. Standard lens equipment is the one inch *f*/2.7 universal focus Taylor-Hob-

[Continued on page 353]

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ANNOUNCES

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AN EASTER BIRTHDAY

A film that has novel idea and fine execution

REVIEWED recently, by the service departments of the League, *Birthday for Carolyn*, a 100 foot, 16mm. Kodachrome record of a young lady's birthday, made by Dr. James E. Bliss, ACL, of Cleveland, Ohio, contained some of the most extraordinary color renditions of flesh tones that we have yet seen. This was achieved (1) by comparatively flat lighting and (2) by perfect Kodachrome exposure. (Two No. 2 flood bulbs in reflectors were used.)

Showed egg dyeing

The birthday of Dr. Bliss's daughter fell upon Easter Sunday. He combined the two events within the space of his film by shooting a splendid sequence of egg dyeing for the opening of the picture. Standing back for a medium shot of the entire setting, he then moved forward, to show the eggs being dipped, the expression on little Carolyn's face, an egg breaking and her expression again, when the inside of the egg proved to be hard boiled. After that, a medium shot brought the sequence to a close.

For the problem of combining the two events—birthday and Easter—in a single title, Dr. Bliss filmed a short panorama, first over Easter cards, laid upon a table top, then over birthday cards addressed to the young lady.

Cutting the cake

The second part of the film is concerned with the momentous event of cutting the birthday cake. Dr. Bliss enlarged upon this incident, to show, first, the little girl blowing out a candle. For this purpose, he used a single candle placed against a dark background, rather than candles on the birthday cake. Then he inserted a scene of the cake being cut and a reaction shot, in closeup, of Carolyn, relishing the prospect just ahead.

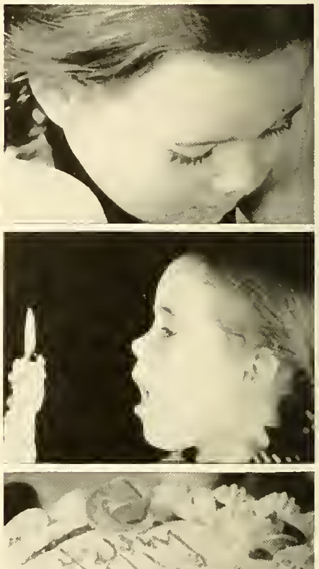
In all, Dr. Bliss's film is an unusually beautiful study of the expressions and reactions of a small, charming, spirited young lady.

Camera positions

This excellent short film shows that it is the closeup that counts—or, more exactly, the closeup plus the sequence. In this charming picture, there is no plot and very little development of idea. It required no advance planning and no scenario. But it does contain a variety of camera positions, and, after scenes showing what Carolyn is doing, there are scenes that show the expressions on her face.

And that is what gives this movie its life and interest.

16mm. scenes by Dr. J. E. Bliss, ACL



Shots in "Birthday for Carolyn," family film discussed here

New York World's Fair

[Continued from page 321]

13. Another view of the Theme Center. The camera position is at the head of the Court of Ships, shooting through the winged standards lining the bridge.

14. The American Telephone and Telegraph Building in a side view, made by pointing the camera through the trees in the Court of Communications.

15. The RCA Building and its wireless tower, filmed from Hamilton Place, looking across the flag lined Avenue of Patriots.

16. A full front shot of the Communications Building, framed through the twin pylons, as seen from the Court of Communications.

Title:
Food—vast resource of America.

17. A general view, as illustrated, of the Firestone electric farm, followed by one or more close studies of the farm animals.

18. A side view of the Swift Building, from the north side of Lincoln Square, at the juncture of Rainbow Avenue.

19. A front view of the Borden Building, through the flags of Constitution Mall, from northwest of the Washington statue. If the light is right, a follow up shot of the Rotolactor is well worth extra footage.

20. A full view of the Heinz dome, framed through trees on the Mall.

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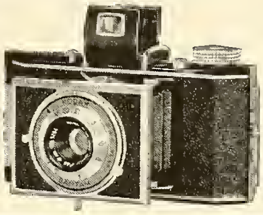

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Title:
E Pluribus Unum—the Court of States.

21. A full front view of Independence Hall, exhibit of Pennsylvania, framed through the flags and across the lagoon of the Court of States.

22. A reverse angle from in front of this building, looking through flags toward the Virginia State Building. A compact unit, the Court of States offers innumerable fine studies of its other exhibits.

Title:
Without union—victims of conquest.

23 to 29. A series of relatively short, single shots of the following buildings in the international area: Czechoslovakia, Poland, Finland, Denmark, Norway and Belgium. Be sure that your scenes include the identifying names on the sides of the buildings or some other marking.

Title:
Democracy on Defense—the Armageddon of our time.

30 to 37. A similar treatment, but allowing at least two shots each of the following: Great Britain, Canada, Australia and France.

Title:
The last stronghold of Peace and Freedom — the United States of America.

38 to 40. Three or more scenes studying the massive and beautiful Federal Building, which dominates the Court of Peace. Be sure to get detailed shots of the striking and symbolic sculpture adorning the façade.

So much for the fundamental scenes of the great exhibits.

But there is more to the Fair than buildings alone. Although these are the setting of a vast and varied show, the show itself is to be found among the people who attend. Here is the life and color, the human activity and human interest which alone impart vitality to any such spectacle. Pictured on these pages are many small examples of this color. Keep a weather eye cocked for them at the Fair, and see how many you can pack into your picture. No scenario ever written can discover them for you. It's up to you—and well worth it.

Your Sunday

[Continued from page 322]

and listening to the sermon that the earth is preaching. A garden and a gardener always make a lovely picture. And, as for actors, you have all the bugs and bees and the birds to choose from.

There are those who love to spend the day in chores. Carpentry and painting and tinkering on the old car, or maybe taking the hunting dogs out on the fields. Maybe it is the day you give the kennels and the rabbit hutches and the barns an extra measure of care. Maybe it is the day you pluck your dog and groom your horse before you take him riding. Yep, maybe that is the way you spend your day—devoting it to homey chores.

Your picture need not be one of Sunday in the summertime primarily. Sunday of a winter's day offers skating and skiing and sleigh riding. Then there is Sunday in the first few days of spring—as well as Sunday during the last, lush days of autumn.

But my idea of a really fine picture is the simple story of how you spend your Sunday. It may be the way you actually spend it, or it may be the way you would like to spend it, if you could. But, no matter which choice you make, make it your personal story. Take the world into your confidence, and your friends, too. Make it human and make it funny, but be sure that you poke fun at yourself.

You start off by saying:

"I get up at eight—but I'd like to sleep till noon—"

You can stage this shot, by putting on those wildly striped pajamas, showing the alarm clock in pieces on the floor, the telephone draped in socks and the "Not To Be Disturbed" sign prominently displayed.

Once that point is firmly established, go right on with your rebellion.

"I have to shave, but I hate it—"

Here is your chance to show others

as you would like to see yourself—away off in the Maine woods, wearing an inch of whiskers.

"Sunday breakfast is nice, but oh! the aftermath—"

And here you make a shot of yourself, reluctantly doing the dishes. And so on throughout the day. But remember to turn on your sense of humor. Nobody likes a "beefer."

You will find, if you do, when you show the picture, that your best friends will break down. They will tell you how they, the dear things, spend their Sundays and how, if given free rein, they would like to run away to a Sunday land of their own creation, where they could do with the whole, livelong day as they durn well please.

But, of course, if you don't like comedy all mixed up with Sunday, make yours a straight picture of this one day of the week that means more to all of us than any other.

These we defend

[Continued from page 329]

peers, the scenes that follow might be shots of a court house. Conclude this section with the title:

> *". . . and the Pursuit of Happiness."*

Here, we can use a montage of four to six short scenes, as follows: children playing simple games; young people making love; men playing golf; women gardening; highways crowded with free people free to go and come as they choose in the pursuit of happiness. There should be a slow fade out on the closing scene.

4. *July 4, 1940 . . . and in every city and hamlet of the land this great Declaration is being honored.*

Follow now with shots of your home town Fourth of July parade, but use only four to six of the best scenes. (The purpose of the film is to suggest ideas and not to record particular events.)

5. *A new spirit of Independence is sweeping America . . .*

The first shot after this title might be a brief scene of a bugler against the sky, as if sounding a call to arms. Dissolve or cut to a series of brief shots of news headlines about Federal defense measures. Take these shots at different angles. (Files of back issues of newspapers may be found at the library or in local newspaper offices.)

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6. *The ancient, inalienable rights are threatened, and once again Americans turn hands to their defense.*

A wide choice of scenes is offered here. If you can get them without difficulty, take shots of marching men and other military matters. If such scenes are not available, take views of smoking factory chimneys, close shots of moving machines and of airplanes in the sky. In this series, insert two or three brief shots of marching men from your sequences of the Fourth of July parade.

7. *These We Defend . . .*
A land where the good earth is used still to support the living, rather than to sepulchre the dead.

(The scenes that follow this title should be longer than those that precede it, so that the tempo will decrease. Then we can gather momentum for a gradual building up to a new climax.) Here, use a series of long, peaceful views of farm land and farming—the new earth turned up by the advancing plow, the golden grain or tasseled corn nodding in the warm sun of deep summer. Follow at the end with:

8. *. . . A land where vast factories strengthen the arts of peace, rather than armaments of war.*

There is a wide choice of material for the scenes to follow this title. You can use all kinds of factory shots, featuring the manufacture of such peaceful products as automobiles and telephones, baby buggies and washing machines, radios or tennis racquets.

9. *. . . A land where hands that rock the cradle are still those of a Mother, not those of a State.*

Use child studies here, and the younger the children the better. Mother should appear in one or two of the scenes, which should be planned to show a general atmosphere of family happiness and security.

10. *. . . A land where youth may compete for fun, rather than kill in fury.*

We have wide choice again, but the excellent opportunities for shots to follow this title are found in scenes of youngsters at play, boys and young men engaged in competitive sports, such as baseball, track, crew or golf.

11. *. . . A land where pride of race does not mean the persecution of a people.*

Our idea here would be to contrast in closeups the calm security and happiness enjoyed by all of America's many racial stocks: the Irish and the English, the fair haired Scandinavian, the dark skinned Spanish, the warm eyed Italian, the Jewish, the Negro, and so on through the great roster of peoples, all now Americans.

12. *. . . A land where the good life is a goal, not a target.*

Photograph by James W. Moore, ACL

TED STATES OF AMERI

Background for use in small titlers

Here, use peaceful street scenes, made in the residential section of your home town. You can include front yards, homes, porches, play pens, firesides and the family.

13. *These We Defend . . .*
And have defended with the blood of America for more than a century and a half.

Follow here with a peaceful, pleasingly composed pattern shot in some large cemetery, made with the camera pointing along the lines of graves. If you have or can get a scene at Arlington, it would be ideal. Next, insert a few brief closeups of veterans' gravestones representing veterans of as many wars as you can. A good closing shot would be an upward view of the local War memorial.

14. *In the words of a great American: ". . . We here highly resolve that these dead shall not have died in vain . . ."*

Insert a peaceful long shot of the serried gravestones.

15. *" . . . That this nation, under God, shall have a new birth of freedom . . ."*

Use a brief and striking shot of the Fourth of July parade, preferably one of the colors going by, flanked by the armed guard.

16. *". . . And that government of the people . . ."*

A short montage of two or three scenes (each very brief) of the nation's capitol, your State or city public buildings.

17. *". . . By the people . . ."*

A similar montage of election scenes, hands marking ballots, traffic policemen at work, firemen and their engines and other evidences of civic government in operation.

18. *". . . And for the people . . ."*

Take scenes of plain people here—of you and me, our families and friends, enjoying life and the pursuit of happiness, much as in sequence No. 3.

19. *"Shall not perish from this Earth!"*

Make a closeup of the Stars and Stripes, blowing freely against the blue of a summer sky. THE END.

Music with your films

[Continued from page 326]

Ein Heldenleben - - - - - Strauss
Kamarinskaya - - - - - - Glinka
Kamenoi-Ostrow - - - Rubinstein
Monastery Bells - - - - - Wely
Prayer of Thanksgiving
Shepherds' Christmas Music - - Bach
Sleepers Awake, a Voice Is Calling Reger
Solitude - - - - - Tschaikowsky

5. Majestic—grand marches

Finlandia - - - - - - Sibelius
Meistersinger—Overture - - Wagner
Prophète—Coronation March Meyerbeer
March Lorraine - - - - - Ganne
Marche Militaire - - - - Schubert
Sigurd Jorsalfar - - - - - Grieg

6. Wild—tempestuous

Torchlight Dance No. 1 - Meyerbeer
Hopak - - - - - - - Moussorgsky
Hungarian Rhapsody No. 2 - - Liszt

7. Weird—mysterious

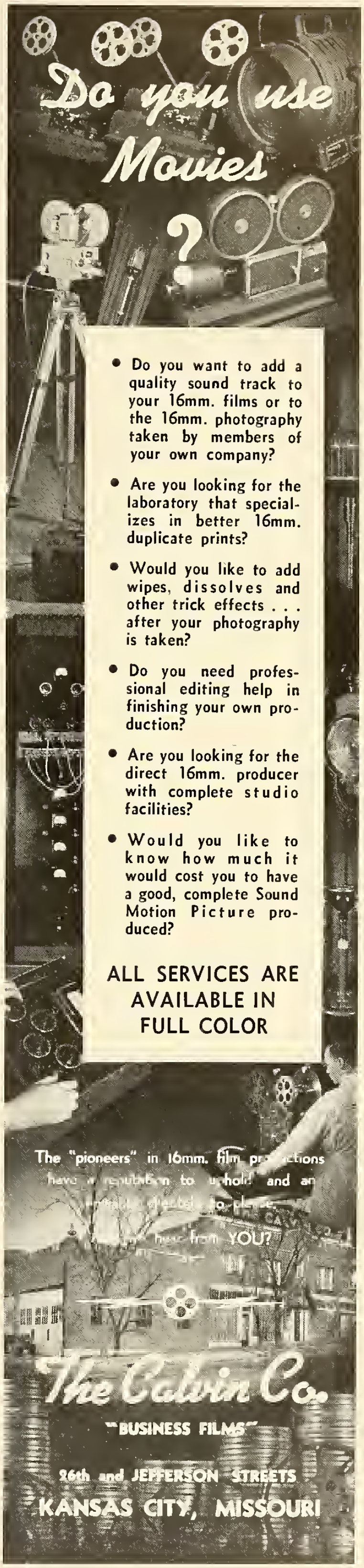
Afternoon of a Faun - - - Debussy
La Cathédrale Engloutie - - Debussy
Sadko—Song of India Rimsky-Korsakow
Coq d'Or—Hymn to the Sun Rimsky-Korsakow
In the Steppes of Central Asia Borodin
Lyric Suite—March of the Dwarfs Grieg
Danse Orientale - - - Glazounow
La Mer - - - - - - - Debussy
Night-Ride and Sunrise - Sibelius

8. Sad

Funeral March - - - - - Chopin
Pavan for a Dead Princess - - Ravel
Swan of Tuonela - - - - Sibelius
Aloha Oe - - - - - - Lilioukalani
None But the Lonely Heart Tschaikowsky
Song of the Volga Boatmen Koenemann

9. Miscellaneous background

An American in Paris - - Gershwin
Grand Canyon Suite - - - - Grofé
Forge in Forest - - - - Michaelis
Arlésienne—Intermezzo Suite No. 2 Bizet
Fountains of Rome - - - Respighi
Soviet Iron Foundry - - Mossolow
Pictures at an Exhibition Moussorgsky-Ravel
Rapsodie Espagnole - - - - Ravel
Aloha Hawaii Kuu Aina
Nights in the Gardens of Spain De Falla
A Hunt in the Black Forest - Voelker
Bolero - - - - - - - - - Ravel
Carmen Suite - - - - - - Bizet
Bali - - - - - - - - Eicheim
Japanese Nocturne - - - Eicheim



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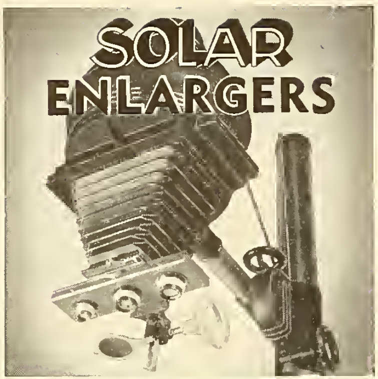

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The Planets—Suite	Holst
Carnival of the Animals	Saint-Saëns

10. Military marches

American Army
Barnum and Bailey's
Clayton's Grand March
Fairest of the Fair
Gentry's Triumphal
Hands Across the Sea
High School Cadets
Officer of the Day
Sagamore
Sharpshooters
Sesqui-Centennial Exposition
Royal Welsh Fusiliers
Solid Men to the Front
Tenth Regiment
Entrance and March of the Peers

11. Humorous

Geese in the Bog	
Dream of a Naughty Boy	Ravel-Branga
Mosquito Dance	White
Funeral March of a Marionette	Gounod
Parade of the Wooden Soldiers	Jessel

12. Romantic

Estrellita	Ponce
Drowsy Waters	Wailana
Hawaiian Waltz	
From the Land of Sky-Blue Water	Cadman
Beautiful Dreamer	Foster
I Dream of Jeanie with the Light Brown Hair	Foster
Kiss Me Again	Herbert
Last Rose of Summer	Moore
Träumerei	Schumann
Liebestraum	Liszt
Londonderry Air	Grainger
Love Everlasting	Friml
Moonlight and Roses	Black-Morét
Sadko—Berceuse	Rimsky-Korsakow
Romance	Rubinstein
Melody in F	Rubinstein
Salut d'amour	Elgar
Souvenir	Drdla
Sweetest Story Ever Told	Stults
La Golondrina	Serradell

Treasure on the Coast

[Continued from page 327]

a circular fountain. If you film Pacifica in color, you will find morning the best time, since the statue is illuminated with flat light then. If you work in black and white, early afternoon is the best period, since, then, shadows will be apparent which will model the statue.

We turn now to the east and enter the Gayway. Here is the place to get the human interest shots that you will want, to add life and action to your film—the shouting barkers, now fortified with that symbol of modern life, the microphone, the free acts being presented to entice you inside and the crowds presenting all phases of human emotion from wonderment to boredom. These are the scenes which will lift your reel above the commonplace.

The Gayway is completely sold out this year and includes, among other unusual concessions, a complete zoo, ideally arranged for movie making. There are no bars or cages to obstruct the camera view, the animals being separated from the spectators by a deep moat. Here is an opportunity to get wild animal pictures free from obstructions which interfere with composition.

Moving on from the Gayway, you will come to the Latin American Court, where the buildings of Ecuador, Chile, Colombia, Peru and other Central and South American countries offer opportunities for interesting footage. Here, you will find young lady attendants, in native costume, who will be happy to pose for you.

The Lake of Nations winds in and out among the foreign exhibit buildings, terminating in a great lagoon facing the Federal Building. As you leave the Latin American group, you will cross over an elevated bridge, from which you will be able to secure several attractive long shots of the surrounding groups of buildings.

Crossing the lagoon bridge and walking south around the exposition, you will pass the Federal Building, with its unique pillar construction, and the California group, which includes the Mission Trails Building, made in the exact replica of an old California mission. At length, you will come to the Palace of Fine Arts.

In the art palace will be another chance for some real human interest scenes, for you may film the Art in Action exhibit. Here, you can shoot various prominent artists and sculptors actually at work.

From the art palace, go south to the Esplanade, along the Port of the Trade Winds, and, if your visit is on the right day, you will see a Pan-American clipper ship leaving for its trip to Hawaii, Guam and the Orient.

When the fair is over, Treasure Island will become the permanent base for the clipper ships, as well as an airport, so you will want to have a few feet of the airplanes in your film. From here, also, you can add more striking views of the Bay Bridge if you wish them.

Now, we walk back along the front of the Hall of Air Transportation to the Treasure Gardens, in front of the Administration Building. In these beautiful formal gardens, augmented this year by the exhibits of the National Garden Show, every kind of floral vista can be found. Here is the place to make those color film closeups. A little walking about will also disclose any number of long and medium shots of the fair's buildings, pleasingly framed by foliage, with or without fountains playing in the foreground. The Administration Building, with its circular, modern design, offers some inviting views.

Now you turn north into the Court of the Moon, with its spectacular fountains leading to the Tower of the Sun. You will want this shot and, in order to get the best view of it, you will have to take it from the south side of California Avenue.

We are back at the base of the Tower of the Sun again; this time, we point our cameras east, into the Court of Reflections and beyond that to the Court of Flowers. A long shot is indicated here, also, but you will revel in the opportunity to get several medium shots and closeups of the fountains, doorways and little decorative nooks which are plentiful in these two courts. There seems to be more sheer beauty here than in all the rest of the fair.

You come out of the Court of Flowers into the Temple Compound. Here you will find a magnificent vista reaching across the main body of the Lake of Nations, to the Federal Building. You will have seen this view before, but you can record its sweep and color best from this vantage point. You will find some stairs that you can climb, to get an elevated view of the general scene, as well as of the activity on the lake.

Turning, now, to the left, you will reach the model homes area, which this year features a giant sundial, made completely of flowers.

A few steps more, and you are back at the Court of Pacifica, secure in the knowledge that you have seen the fair and captured the parts that you want to keep on your film.

For a closing scene, shoot across the Magic Carpet, through the lacy cables of the Bay Bridge, to the San Francisco skyline, as the sun sinks below the horizon.

There are two more things that you will want to know. First, how about catching the night illumination, fountains, lagoons and other features? The answer is no for color, yes for black and white film. There is not enough light for good color exposure even at *f*/1.5 and eight frames a second. Some passable results were obtained by hypersensitizing the films in mercury before shooting, but that is a problem for the advanced amateur. Black and white exposures can be made at night, with the fastest films and the largest lens opening.

Second, what about indoor filming? An opening of *f*/3.5 and the fastest black and white films will catch scenes in the General Electric all glass house, at the broadcasting studio and at the aquacade, according to the photographic experts at the fair.

Bring your camera to Treasure Island. Follow the orderly route outlined in this article or one of your own, made after you take a trip around the grounds in the little elephant trains (you ought to have a shot of these, too).

You may have to give a little more thought, a little more effort, to your day at the fair than does the casual stroller, but your reward will be great. When the sparkling colors and brilliant forms of the exposition are vague, dim memories of the past, you will have a living, glowing record which will enrich many an hour in the future.

Ranch films

[Continued from page 325]

yons to the trail ridges; and, at last, the discovery of the horses at a place a great distance from the ranch. Then there is the maneuver of approaching the horses and the easy ride back with them, in the late afternoon, with the sun turning all the hillock shadows to pockets, creviced with sage; and, at sundown, is the welcome at the ranch.

The advantage of some such theme as this was that it enabled a filmer to have unity of subject matter without tiring the attention of his audience. Constant motion would grow tedious. But where, in closeups, the slowest movement gripped the eye, in medium shots, motion was more subdued, and in long shots—of which the theme of cross country riding afforded so many —motion became an easy thread of continuity, delightful to follow.

Another theme for a Western movie is a pack trip. We asked ourselves what were the incidents that stood out on such a trip. It was not so much the zigzag trail up a mountainside, we realized, as it was the growing expectation of what scene would be visible over the ridge at the summit, and everybody's wry but philosophical resignation when a second ridge appeared above the first. A series of angle shots upward and associated closeups of the "dude ranchers," as they gazed forward expectantly, would convey this on the screen, climaxed by shots of their expressions when they found themselves obliged to continue.

In addition to getting shots of the riders, we planned to catch those insignificant moments, such as when somebody dismounts to undo a wire gatepost, when the horses stop to crop the grass at the edge of an irrigation ditch or when a saddle blanket slips loose.

We noted, further, some incidents of a Western day. There was the arrival

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of the mail. And there was swimming. This brought to my mind the idea that, where it was difficult or impossible to dramatize an entire film, at least the sequence, or sometimes individual scenes, could be dramatized. In picturing the swimming at the river, for instance, we could show our actors disturbing a fisherman, who would be obliged to struggle up the river in profane disgust. This small theme, with its closeups and medium shots, would extend the subject of swimming to the length of a sequence.

I felt that it would be unnecessary to write a scenario. I knew that, if we made each subject long enough to occupy the space of a sequence, the effect of the leisurely progress would convey a suggestion of form. Thus, at the dinner hour, we could show a ranch hand, who had been busy chopping wood, straighten up, look at his watch, stretch and then, striking the axe into the block, walk leisurely toward the bunkhouse.

This would be followed by a scene of the cows being brought to the barn for milking and a medium closeup of a long shadow cast by a bridle on the corral fence. Out in the back country, the horses quicken to a trot. Soon, they enter the ranch gate, and in the corral they drink. Boots are pulled off on cabin stoops. And then the cook, with a grin on his face, steps to the door of his kitchen and beats the triangle, harder and harder, and the camera moves forward, until the triangle occupies the entire screen—and the sequence ends.

I do not mean to say that a film should be composed entirely of such things. It is the subject itself that really matters; and the technique used to portray anything always should be secondary to the thing portrayed. But that technique, as in this case, could illuminate, could give perspective, could enrich. By adding the significant details, one could get the *feel* of ranch life, as well as the look of it.

Using reflectors

[Continued from page 330]

gives a well modeled rendition of the subject's features and tends to introduce an effect of depth in the scene.

However, with this type of lighting, one very important point must be carefully watched. The shadows on the shadow side of the subject's face are likely to register too dark. To avoid this, it is well to consider the use of reflectors.

A reflector will serve as the secondary light source mentioned earlier. When one or more reflectors are used, it is possible to balance the illumination on the subject so that the high lights are not too bright and the shadows are properly luminous. It should be realized that shadows are not undesirable; in fact, they are quite necessary to give the proper modeling to the subject.

But, shadows must be transparent or luminous in order to give the effect desired. They cannot be black blankets that obscure detail.

Let the primary source of illumination, the sun, provide the sparkling high lights. Then use reflectors for secondary light sources, to provide exactly the strength of light desired, to raise the illumination of the shadow areas to the proper level. The result is quite likely to be a pleasing picture.

In Figure 3, a different type of setup is represented. This arrangement, producing what is known as back lighting, allows the primary light source to give an attractive halo like effect to the hair of the subject. Particularly effective with blondes, it also works very well with brunettes. The reflector, or reflectors, will provide the necessary illumination on the side of the subject turned toward the camera.

To note the effectiveness of the reflector, compare corresponding flesh tones of the subject to which the reflector is directed with those of the cameraman, who is not affected by the reflector.

Innumerable variations of this setup may be worked out, and they will be found to yield very attractive results. This lighting arrangement is one of the chief stand bys of the theatrical cinematographer.

Figure 4 shows a closeup, taken outdoors, in which back lighting was employed. The diagram shows where the two reflectors were placed, to illuminate the shadows properly. Try an arrangement like this; it is not hard to do, and the screen results will be found to be very gratifying. By the way, the photographs in Figures 1 and 4 are pictures of the same girl. Does lighting make a difference? You can answer.

The reflector itself may be made at home, from plywood coated with aluminum paint or tinfoil. A useful size is about two by three feet. If the reflector is made in two sections, hinged in the middle, it may be folded to a size of one by three feet, so that it may be carried easily. This piece of equipment is just a trifle bulky, but it is so useful and will improve the quality of pictures so tremendously that you will consider it very well worth while.

For those who do not care to take the trouble to construct homemade reflectors, there is now commercially available an exceptionally useful reflector, well suited to the amateur's requirements. Such a reflector is seen in use in the photograph in Figure 3.

Theatrical cinematographers use a whole truckload of reflectors when they make exterior shots. The results seen on the screens of theatres speak for themselves.

In this practice, amateurs may well take a leaf from the book of the theatrical workers and turn out pictures which are beautiful because of the proper achievement of luminous shadows.

Practical films

[Continued from page 336]

Seafoods; and the third film, *Brewer on Badminton*, which stars Jack Brewer, Eastern State champion, is a two reel black and white study of badminton.

Training for Tomorrow

Training for Tomorrow, a 300 foot, 16mm. black and white study of the Young Women's Christian Association, of Lawrence, Mass., has been made recently by Donald Buchan, ACL, of North Andover, Mass. Following an outline suggested by the League, Mr. Buchan's film shows the various club meetings, gymnasium classes and facilities offered by dormitories and kitchens on the premises. The film was delivered to its sponsors last month and shown for the first time at the annual meeting of the Lawrence Y.W.C.A.

Correction

In the April MOVIE MAKERS, this department stated that *Miami Beach Is Calling You*, a 1200 foot, 16mm. color film, was produced by the Miami Beach Chamber of Commerce and photographed by Donald Manashaw. Actually, the film was produced by Mr. Manashaw in cooperation with the Miami Beach Chamber of Commerce. Also, in *News of the industry* for April, we reported that Mr. Manashaw was the cameraman for an eight reel, 16mm. subject in sound and color, for the Waterman Steamship Line. It should have been stated that Mr. Manashaw was the producer of this film.

Three kinds of camp films

[Continued from page 334]

chrome will naturally produce a more glamorous and interesting presentation.

On the other hand, if the beauties of the camp location are to be shown, color film is essential, and, in this type of treatment, footage of the surrounding country, as seen on hikes, boat trips or canoe trips, should be added. A film showing the camp's influence could be made in either monochrome or color, since the treatment is more of an educational matter, and the contacts of the boy with his counselor and with other boys would be emphasized.

In arriving at a treatment for a script, I found it exceedingly helpful to attend counselors' meetings well in advance of the shooting, to get the feeling of the situation from the counselors' point of view. Such meetings bring to mind many points that would be missed otherwise.

It will be found that handling boys of different ages, such as juniors, intermediates and seniors, involves quite different attitudes on the part of those who take the responsibility; the number of problems that come up in this work will produce ideas for filming situations of interest.

In filming Camp Pinnacle, for instance, I was impressed at each counselors' meeting with the feeling, on the part of the director and the counselors, that the boy should always enjoy himself regardless of his duties and his endeavors to obtain his awards.

The award system, practiced, as a rule, by all camps, is a subject for filming that can produce a continuity with a natural climax when the awards are made. If, as at Pinnacle, the camp is based on Indian lore and the awards are made at a High Council, the ceremony is particularly colorful and one worthy of detailed cinematic treatment.

Special activities, such as overnight hikes, canoe trips, inter camp regattas and swimming meets, are especially attractive on the screen, since water scenes record well, and the activities of large groups, well handled, are dramatic.

Indoor scenes, such as the camp forum, life in the lodges or tents, group plays and contests in the gymnasium, will help to break up the monotony of a long series of outdoor shots. The religious ceremonies on Sunday should not be forgotten.

As to the actual work of production, it will greatly facilitate matters if the camp director will appoint a counselor as a production supervisor, to manage filming from the camp's point of view. His duties are to work with the cameraman on surveys and scripts and to plan in detail the best way to handle the work for all concerned.

If interior and artificial light shooting is to be done, the supervisor should have the assistance of an electrician who is acquainted with the location of the panel boxes and outlets and who should see to it, in advance, that the circuits are fused heavily enough to carry the load of the lights. Otherwise, troublesome delays in refusing circuits are bound to occur. The lighting circuits at camps are not very heavy, and, since the buildings are spread out over a considerable area, the feed wires are long, causing quite a voltage drop under load. This situation should be studied, and provision should be made for feeding the lamps from several outlets if necessary.

After the treatment outline is finished and broken down into a shooting script, I have found it invaluable to make up a

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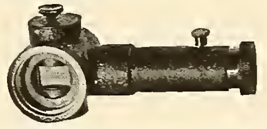

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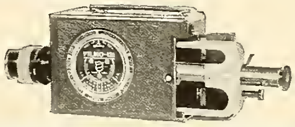

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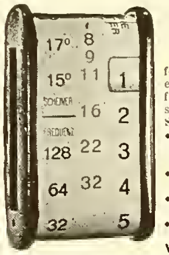

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production schedule in which each shot or series of shots is listed on a card. This is given to a counselor who is responsible for the scenes described. The card contains the counselor's name, a description of the scenes that are to be shot, the cast required and, if necessary, the properties for which he will be responsible. And, most important, the card contains the time of day at which the shooting will take place. In addition, if it is to be an interior, the lighting equipment required is noted.

The schedule is worked out after a careful survey and a study of the daylight conditions. Then, before it is adopted, a conference should be held with the director and counselors to ascertain if it is suited to their convenience. When each counselor has a carded schedule and when the work is laid out in a definite time table arrangement in this way, the cameraman needs only to go from location to location to find the counselor with his group ready for the next shot: this saves a tremendous amount of time for everybody concerned.

In shooting, it is wise to include the insignia, signs and notices about the camp, many of which may be used in lieu of titles when the film is edited. These devices are particularly valuable when the film is to be of the lecture type.

In picturing overnight hikes, canoe trips, etc., Kodachrome shooting should not be delayed until too late in the day, when the film will be affected by the red rays of the sun. It is better to "fake" making camp for the night, by underexposure earlier in the day.

If it is done intelligently, it is not hard to show how everything at a private camp contributes to make a happy summer for the camper. But don't take "just another camp picture"—try to give the camp a personality!

The clinic

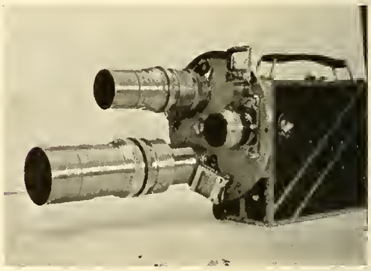
[Continued from page 331]

legs are slotted to fit the lugs on this collar and are riveted in place, as indicated in the drawing.

A wooden top of the proper size for the projector is fitted with a short length of rod, which will slip into the main stem. Another collar with set screw should be fastened to the top of the main stem, in order to hold this rod, which furnishes a short adjustment for height. The entire unit will fold for easy carrying, and it makes an ideal support for the projector, as it takes up but little space.—*Frederic Calvert, jr.*

Lens effects If a small amount of Vaseline is smeared on the face of the lens, it will produce a distortion of the picture, which may be useful if you wish to imply that the view is seen through the eyes of a dreamer or a drunkard. Crinkled Cellophane that is held before the lens will also produce weird effects. A sheet of convenient size should be crumpled into a ball; then it may be spread out directly in front of the lens. For a wavering or dizzy effect, place an electric toaster in front of and below the lens. The heat waves rising from the hot wires will cause the picture to waver.

Special turret A specific need for a three lens turret on the Ciné-Kodak Special led Thomas H. White, ACL, to design and have built the turret illustrated here. To increase his range in filming wild life, Mr. White wanted some means of using a one inch, a two and a half inch and a four inch lens on the camera, and he wanted to be able to effect a rapid change from one to the other if necessary. The telephoto causes no optical or mechanical interference with the field of the one inch lens, when all are in place on the turret.



A three lens turret for Special planned by Thomas H. White, ACL

In addition to the turret for three lenses, a special slot was built into the equipment, so that gelatin filters could be used behind the lens. This feature enables one filter to be used on all lenses. The filter is mounted in the camera, out of the way of dust and free from the danger of being knocked off by accidental contact.

Stone effect Letters cut from rough wallpaper or imitation leather will give an appearance of having been cut from stone, if they are illuminated by a strong side light. The illusion will be further enhanced, if the letters are shaded at one side, by drawing a shadow in black ink. This gives the appearance of depth, or relief, which is ordinarily obtained only by using letters of a solid material.

Frame enlargements A simple method of making frame enlargements, that requires no more equipment than would be found in the average still photographer's darkroom, involves the use of commercial sheet film as a negative material. A short length of cine film, containing the frame to be enlarged, is put in an ordinary printing frame, with a small piece of sheet film, and is exposed to a light. When it is developed, the sheet film will be a negative of the film strip. A cine frame in this negative can then be enlarged in the same manner as any other photographic negative would be handled.

Fountains Movie makers at the New York World's Fair last year found that it was wise to use half speed in filming the Lagoon of Nations, with its fountain display at night. This not only gave them more exposure, but it speeded up the action of the water ballet. It gave twice the filming time for each shot and condensed the action so that it moved along at a livelier dramatic pace.

Shoot plenty When you get back from the summer's trip, you will be very sorry if you have skimped on footage in shooting important subjects. Make sure that you give a subject a wide variety of scenes, with respect to its general interest and also with respect to needs that you will meet in editing.

Amateur clubs

[Continued from page 337]

provided by the Rockford Concert Orchestra, under the direction of Joseph Copeland. First officers include R. L. Jacobs, president; Arthur G. Lundgren, John White and Arnold Lundgren, ACL, vicepresidents; Betty Knudson, secretary; Adolph R. Gustafson, treasurer. On the board of directors are Harry Eggert, F. K. Lofgren, Edward P. McCanna, Folke Engstrom, Milton Wahlstrom, Lester Crittenden, Gordon Howard, Dr. T. E. Blomberg, Roger T. Welsh, ACL, William E. Carpenter and William Ridgway.

Washington 8's Jumping from the small to the large, the Washington 8mm. Movie Club featured recently a demonstration of 35mm. Kodachrome slides produced by members Kenneth Boardman, ACL, and Milton Pike. At the same meeting, 8mm. films were screened as follows: *Trolling Along*, a study of salmon fishing, in exchange from the Seattle 8mm. Club; unedited members' films of assorted news subjects—the Army Day parade, the visit of the British rulers to Washington, the christening of a Pennsylvania Central Airlines airplane by Mrs. Roosevelt, and other items.

New York 8's Featuring an exchange film from the Los Angeles 8mm. Club, the New York 8mm. Motion Picture Club presented a program of varied interest at a late meeting. *Topics in the News*, produced by Leo Caloia, was the reel from California. From members' work, the club saw a test reel of extreme color closeups, produced by Clark Walter Mills, ACL, with a combination of a telephoto lens and a small titler; a travel film of South America, by Miss Baker; *Vermont Auction*, by Victor Ancona, ACL.

Staten Island sees Meeting in the home theatre of Herman Andresen, members of the Staten Island Cinema Club recently have seen members' films as follows: *Skiing* and *Ranch Life of the West*, 16mm., by Helen Batz; *Love Finds A Way*, 8mm., by the Wolhke brothers. The operation and effect of the Fade-O-Scope, in producing fades and dissolves, was demonstrated in a one reel black and white film offered by that company.

Norfolk busy Two contests, one concluding the first of this month and the other at the end of August, have been announced by the Norfolk Amateur Movie Club in a recent issue of *The Editor*, club news bulletin. The first contest, informal in nature, selected the best unedited roll of film and limited entries to fifty feet of 8mm. film or one hundred feet of 16mm. The second competition will be annual in occurrence, for a club trophy recently established by the group. At late regular meetings, Norfolk members have heard from Arthur

Amateur Cinema Club of Buffalo, ACL, at program of Annual Party

George F. Thomas, ACL

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L. Pollard, local representative of the Weston Electrical Instrument Corporation, and have seen on the club screen *The Kidnapped Cyclist*, by Milton Moorecock, ACL; *Christmas*, by E. J. Barry; *Vacation in New Mexico*, by R. H. Williams; *Colonial Williamsburg*, by Owen Campbell.

At Newburgh Nearly sixty members and guests of the Newburgh Amateur Cinema Club gathered recently at the Hotel Palatine, in that Hudson River city, for the club's annual dinner meeting. As guest of honor, Duncan MacD. Little, ACL, of New York City, discussed movies as a hobby and told something of his experiences as entrepreneur in the presentation of his annual International Show of Amateur Motion Pictures. Rounding out the program were *Below Zero*, by Mr. Little; *Behind the Bottle*, by William R. Hutchinson, ACL; *Parade in October*, by Dr. William F. Small, ACL. Frank Seymour was in charge of sound accompaniment for the projection, which was handled by Edwin C. Seaman, ACL.

For Schenectady A clinical study of members' films was the feature of a late gathering of the Cine Group, Schenectady Photographic Society, ACL. Cecil Figueroa, chairman of the group, led the discussion. Seen on the club's screen were *Harbors and Headlands of Maine*, by Leonard Atchison; *By Canoe Through Algonquin Park*, by G. H. Bainbridge; *Nova Scotia, New Brunswick and The Gaspé*, by W. L. Perrigo; *Rocky Mountain and National Park Trip*, by Larry Lougee. From the Club Library of the League, the club studied *Chromatic Rhapsody*, Honorable Mention award winner by Robert P. Kehoe, ACL.

Brooklyn Edison votes New committeemen have been announced for the coming season by the Cinema Club of the Brooklyn Edison Club, ACL, as follows: Max G. Mazza, chairman; Edward Knapp, vicechairman; William P. Brandegee, technical adviser; Alfred Nackshall, contest chairman; Harvey E. Newton, ACL, publicity chairman. The club has been busy during the spring on a film story written by the members, which will conclude with final scenes taken on location at Bellmore, L. I.

Zoo shooting Members of the Philadelphia Cinema Club heard recently from Mark Mooney, staff photographer of the Philadelphia Zoo, in preparation for a mass expedition to that spot for a conducted filming tour. Mr. Mooney illustrated his points on animal photography with two reels of 16mm. footage, one in color, the other in monochrome. Members' films from John Bessor and Michael Angelo followed, under the titles, *Home Movies* and *Our Baby*. The Philadelphia club has announced a contest for films about the city of Philadelphia, to conclude in January of next year. Entries will be limited to two hundred feet of 16mm. film or one hundred feet of 8mm.

For Buffalo *Flagships of the Air*, a 16mm. sound on film publicity picture, was featured on the screen at a late meeting of the Amateur Cinema Club of Buffalo, ACL. The reel, which is recommended by this group to other cine clubs, may be obtained on application to local offices of American Airlines, its sponsor. John DeBus, Buffalo professional photographer, rounded out the meeting with an instructive address on *Lighting*.

Scenes and sound Travel and talk were combined in pleasing proportions at a late meeting of the Cinema Club of San Francisco, held in the Green Room of Merchandise Mart. David Redfield supplied the talk with a discussion and demonstration on the subject, *Pola Screens and their Relation to Photography*. On the travel side, Milton Dean, ACL, presented his Kodachrome study, *Alaska*, with double turntable accompaniment, and the club saw *Treasure Islands of the Pacific* and *China Seas*, sound on film Kodachrome industrials sponsored by Pan-American Airways.

Slogan for L. A. 8's In Southern California, the country's first 8mm. movie club recently has selected and announced a slogan for that fact: *Los Angeles 8mm. Club, America's First—Now Its Foremost!* The winning phrase was chosen in a slogan contest in which awards were made to Mesdames Barney, Brandes and Taber, and W. D. Garlock and Paul Cramer. On the same program, the club saw two independent pictorial interpretations of Debussy's *La Mer*—produced by Ovady Julber and Lewis B. Reed, ACL—as well as members' films from A. Smith, Jack Cornell and Mr. Garlock.

C. A. C. hears Flory At a late meeting, members of the Cleveland Amateur Cinematographers, ACL, heard from John Flory, once a Cleveland resident and now returned to that city to direct the production of an important new publicity film venture. Mr. Flory was first known to MOVIE MAKERS readers as the author and director of *Mr. Motorboat's Last Stand*, a Ten Best award winner in 1933, later as a scenarist in Hollywood and most recently for his work on the documentary study, *The City*.

Washington 8's Fourteen pictures were entered in two divisions in a members' film contest sponsored recently by the Washington 8mm. Movie Club, with first awards going to William S. McConnell, ACL, and Joseph H. Gawler, ACL. *Springtime in the Nation's Capital* was Mr. McConnell's winner in the cherry blossom class, while *Long Locked Lochinvar* won for Mr. Gawler in the general class. Other place winners in order were M. Hejnal, ACL, for *Cherry Blossoms*; O. S. Granducci, ACL, for *Ice Follies of 1939*; M. Pike, for *Cherry Blossom Time in Washington*; J. Kelly, for *Lucky Teeter Rides Again*. The judges were Marshall Faber, ACL, head of Business Films, Inc., and Luis Marden, staff photographer for the National Geographic Society.

4 Star contest First award in the annual contest for school made films, sponsored by the 4 Star Clubs of the National Board of Review of Motion Pictures, in New York City, went this year to the Photo-

Rockville Cinema Club on L. I. rehearsing shot in "Scatterbrain"

play Club of Greenwich (Conn.) High School for the civic study, *Our Water Supply*. Second and third places were taken by the Movie Goers Club, Evander Childs High School, New York City, and the Photo Patrons Club, East Side High School, Newark, N. J., for *They Went To Evander* and *World's Fair*, respectively. Helen Cahill was in charge for the National Board, and the judges were members of the consulting staff of the Amateur Cinema League.

News of the industry

[Continued from page 339]

son lens, which is interchangeable with other fast and telephoto objectives.

A new type of finder, with increased image brilliance, is built into the camera at the top and shows a field which may be matched to that of any lens in use. The regular Filmo Auto Load provides speeds of 8, 16, 24 and 32 frames a second, but an exactly similar model, the Speedster, gives 16, 32, 48 and 64 frames. With standard lens equipment, both models are priced the same—$115.00.

S. F. Fair in film Under the title of *San Francisco's World's Fair of 1940*, Castle Films, Inc., has released a new reel covering the Golden Gate Exposition this year. Filmed by Castle cameramen, all the important high lights of the exposition are depicted, and special emphasis is laid on the unusual spectacle, Cavalcade of America. The new subject is available in 8mm. and 16mm., silent and sound, at the regular Castle prices.

Fedco tank A versatile developing tank, for still camera users, has recently been introduced by Fedco Products, 286 Mercer Street, New York City. Constructed throughout of a strong chemical resistant plastic, the new tank will handle negatives in a wide range of sizes, from 35mm. to No. 116. The loading reel is of special design, which is said to hold the film firmly in place, without slipping, no matter what size is used. The price of the tank is $1.85.

Revere turret 8 A three lens turret mount is featured in the new Revere Model 99 8mm. camera. The rotating head of the turret takes three 8mm. lenses with regular thread mounts, and correct lens positioning is said to be assured by a special index mechanism. There is also incorporated an extra optical viewfinder for shots taken with the telephoto (31mm.) lens.

Like the single lens Revere Model 88, the new camera accepts all standard spooled twenty five foot, double 8mm. film, either black and white or color emulsions. It has, also, the exclusive Revere retarding sprocket film control, which makes the film loop automatically when the camera is started.

Five operating speeds are provided, ranging from eight to thirty two frames a second. The camera is attractively finished and fits the hand well for shooting. Its price, with one 12.5mm., *f*/2.5 Wollensak Velostigmat lens, is $65.00. Other lenses, giving telephoto magnification, are available, as are also those of greater speed. Further information may be had from the manufacturer, Revere Camera Company, 320 East 21st Street, Chicago, Ill.

Pict-O-Graph A new and convenient slip in folder, for displaying or mailing photographs, is offered by the Benson Camera Company, 166 Bowery, New York City. Of neat and attractive design, this new folder is so constructed that it may be used as a mailing container, which can be posted to its destination without an additional cover. If the user unfolds an easel arrangement at the back, it also serves as a display container for the photographic print and will stand upright on a desk or table. It is called the Pict-O-Graph, it comes in several sizes, and it would seem to be most convenient for use with motion picture frame enlargements. Its price, for the two and a quarter by four inch picture size, or smaller, is five cents each.

Raygram publication Camera clubs interested in a monthly news bulletin, prepared especially for them and described as "a sharp focus on the latest photographic news, views, and previews," should write to Photo Spot News, c/o Raygram Corporation, 425 Fourth Avenue, New York City, for a copy of this interesting monthly brochure.

Besbee-Albert Besbee Products Corporation, well known to movie makers in the titling and associated fields, is now affiliated with the Albert Specialty Company, 231 South Greene Street, Chicago. All Besbee accessories will be manufactured in the enlarged Albert Specialty plant, but will continue to appear under the same trade name. A. Wertheimer, formerly vicepresident of Besbee Products Corporation, has joined the Albert staff, in the capacity of sales manager.

Color prints A new instruction sheet, recently released by Mansfield Photo Research Laboratories, 701 South La Salle Street, Chicago, gives complete directions on making color prints through the use of color toning solutions. These color toners are said to operate effectively and to produce excellent results on prints without special manipulation. They may

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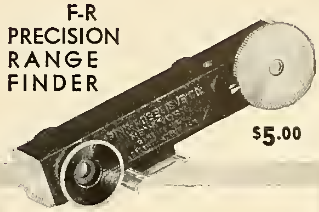

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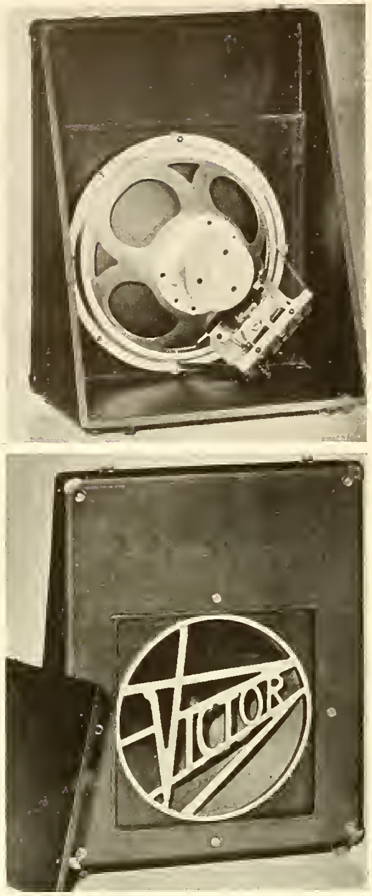

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be used, also, for toning transparencies and will work with black and white movie film. A sample set of four color toners may be had by sending thirty five cents to the firm at the address given.

New sound models A recent Ampro Dealer Announcement describes a number of new silent and sound 16mm. projector models. Among these is the YC. which is convertible from silent to sound projection by the addition of extra parts. The price for the silent model, with 1600 foot reel arms, is $195. Also listed are Model XA for alternating current and with single speed operation; Model YA for alternating or direct current operation, at silent and sound speeds, and Model YSA with a two inch, $f/1.6$ lens and still picture and reverse attachments. All these have standard Ampro features, 1600 foot capacity and 750 watt lamps. Amplifier volume has been increased and is ample for average audiences. Prices are as follows: XA, $275; YA, $295; YSA, $320.

Amprosound Models UA and UAB comprise 16mm. sound projectors with de luxe features, built to serve audiences up to 2500. Model UA is housed in a removable case, while UAB is the same machine in a sound proofed, "blimp" case. Some of the features incorporated are: sound and silent speeds, reverse and still picture attachments, forced draft ventilation for amplifier, twelve inch de luxe speaker and many others. Price of the UA is $345; of the UAB, $365.

Agfa tray A new, low priced, stainless steel developing tray is featured by Agfa Ansco, Binghamton, N. Y. Because of its metal construction, the new tray is proof against chipping or breaking, and it is impervious to the action of photographic chemicals. It will hold five by seven inch film or paper sizes and has reinforcement ribs at the bottom. Its price is fifty five cents.

Gutlohn releases *Camera Highlights of 1939*, a one reel 16mm. sound film, is offered by Walter O. Gutlohn, Inc., 35 West 45th Street, New York. This interesting film reviews the important news events of the past year and includes such interesting items as the coronation of Pope Pius XII, bombing Helsinki and others. Another current subject, of interest to general and educational film users, is *Rice Culture In Japan*, two reels, 16mm. silent.

Hawaii calls your camera

[Continued from page 324]

lulu first, and, if you go by airplane, here is an opportunity to get shots of airplanes taking off and landing, which you can insert in your reel as a travel link between trips to the various islands.

At Kauai, there are many pineapple and sugar plantations, but most interesting to the movie maker is the Napali coast, which is best filmed in the morning. If you can get a storm at sea from this spot, you will have a dramatic sequence of which you can be proud. On the way to Napali, you will find opportunities to make a leisurely sequence of native fishing, if you neglected it at Hawaii. Nets and fish dry in the sun, and you can frame views of the ocean through the former. You can also frame views of surf and rock formations through low hanging arches of stone.

At Koloa on this island is the Spouting Horn, another sea geyser, and there are beautiful canyons, chief of which is Waimea, like a minor version, in green, of the Grand Canyon.

When you return to Honolulu, take your camera with you as you wander through the city, with which you will now be familiar.

You can take, at your leisure, sequences of the Iolani Palace, the statue of King Kamehameha, the Oriental temples, the Sausage Tree of the University of Hawaii, the church of Kawaiahao, built of coral when the missionaries first came to Hawaii, and, most important of all, the Hula show that is staged in Kapiolani Park by the Eastman Kodak Stores.

Telephone the Kodak Stores for the date and time of the show, which is free to all comers. It is planned for photographic purposes and, naturally, is ideally arranged for both movies and "stills." It takes place on a green park, with a palm fringed shore of the Pacific as a background. The dance is beautifully presented, good photographic viewpoints have been made available, and the whole show can be filmed in sequence as fully as you desire. Be sure to take telephoto or closeup shots of the hands of the dancers, for the complicated stories told by the dances are largely interpreted by movements of the hands and arms.

After the dances are over, it is possible to film the dancers at closer range, and perhaps some of them will pose for closeups for you. In filming the dances and dancers in Kodachrome, you will find $f/8$ a good exposure on a clear day. For side lighted closeups, open the diaphragm a half stop or a whole stop more, if green prevails.

The Kodak Stores will also provide you with a map of Oahu, which includes a guide to the best shots on the island, a full list of which is too long to be included here. There are also numerous special events that you may film, depending on the time you visit the Islands. For example, in July, you can film the Annual Luau, or feast, on Oahu.

When your steamer leaves Honolulu, go early to get shots of the crowds, the band and the lei girls. Stage a scene of somebody throwing leis about the neck of one of your departing friends and capture candid camera shots of others on the pier, as their friends present them with leis.

Then film the pier from the boat, the Aloha Tower as a parting symbol and the pier again as the boat swings away. As the ship puts out to sea, many of the passengers, following a present day custom, will cast their leis on the water, as an indication of their wish to return. A good sequence could be made of a friend, reluctantly taking off his leis and casting them on the blue Pacific. Then, if your camera eye is sharp, you may be able to film the thrifty lei vendors, swimming or paddling out in boats to pick them up for resale.

For a closing shot of these beautiful islands, film Diamond Head and the disappearing coast line, with a part of the ship's gear in the foreground, then slowly fade out. *Aloha!*

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■ BASS SAYS: Independence of worry when you buy from BASS. Money back guarantee. USED: CAMERAS—8mm. Bolex, latest model with Plasmat f/1.5, focusing mount, case, $195.00; 16mm. Simplex Pockette Magazine, Ilex f/3.5 lens, $22.50; 16mm. Cine-Kodak Model B, f/3.5 lens, $22.50; 16mm. Cine-Kodak Model M, f/3.5 lens, $24.50; 16mm. Filmo 75, 100 foot, Cooke f/3.5 lens, $29.50; 16mm. Cine-Kodak Model K, f/3.5, focusing, $39.50; 16mm. Simplex Pockette, f/1.9 Kodak lens, focusing mount. $55.00; 16mm. Cine-Kodak Model K, f/1.9, focusing, $60.00; 16mm. Cine-Kodak Magazine, f/1.9 lens, focusing mount, $82.50; 16mm. Movikon 16, Sonnar f/1.5 lens, $257.50; 16mm. Cine-Kodak Special, latest model, 1" f/1.9 lens, $307.50; LENSES—1" Bausch & Lomb f/1.9 Tessar, focusing C mount, $20.00; 1" Berthiot Tele f/1.9, focusing C mount, $32.50; 1½" Wollensak f/3.5 for Bell & Howell 8, $34.50; 2" Berthiot Tele f/3.5, focusing C mount, $25.00; 3" Berthiot Tele f/3.5, focusing C mount, $35.00; 3¾" Cooke f/3.3, focusing A mount, and filter, $55.00; 4¾" Carl Zeiss Tele-Tessar f/6.3, focusing C mount, $37.50; 6" Dallmeyer f/4.5 telephoto, A mount, $37.50; PROJECTORS—16mm. DeVry Model C, 250 watt, motor drive, $18.75; 16mm. Kodascope Model A, 200 watt, $22.50; 16mm. Keystone A-81, 750 watt, $44.50; 16mm. Kodascope EE, 750 watt, $44.50; 16mm. Ampro Model A, 400 watt, complete with case, $45.00; 16mm. Bell & Howell Model 57G, 250 watt, with case, $45.00; 16mm. Bell & Howell Showmaster, 1600 foot reels, 750 watt with case, $135.00. FADE-OUTS AND EFFECTS: Fadette, fits most lenses, complete, $5.95; Bool-Fader, a big seller, complete 64 effects, $17.50; Fade-O-Scope, a new polaroid fader, $18.75. SOUND PROJECTORS: The new RCA 16mm. S.O.F. Model PG 170, 750 watt, complete, $300.00; the new Revere Double 8 camera with f/3.5 lens, $29.50; new Revere Double 8 turret camera with f/2.5 lens, $65.00; new Revere Double 8 Model B projector, 500 watt, $59.50. UP-TO-THE-MINUTE-TEXT-BOOKS: Home Processing, all necessary information, by Harris, postpaid, $2.00; How to Title Home Movies, postpaid, 50c; Trick Effects with the Cine Camera, postpaid, $1.00; Exposing Cine Film, $1.00 postpaid; Ideas for Short Films, $1.00 postpaid. The new 72-page Bass Cine Bargaingram No. 245 will be ready soon. Largest Cine catalog in the world. Mail name for copy. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ GUARANTEED, COMPLETE, OVERHAULED BARGAINS. 8, 16, 35mm. cameras, projectors, sound and silent. Sound projectors: 16mm. Victor Model 25 AC, 750 watt lamp, $175.00; Bell & Howell, Model 120, 750 watt lamp, $185.00; DeVry Challenger, 15 watt amplifier, $185.00; RCA, PB 139, 750 watt lamp, $125.00. 35mm. projectors: Double Universal. 2000 ft., $375.00; DeVry QRS, 2000 ft. double, complete, $225.00; Simplex Acme, 2000 ft. machines, complete with RCA amplifier & speaker, changeover box and cables, $725.00. PARTS, RENTALS, FILMS, TRADES, REPAIRS. Write for FREE bargain list. WORLD FILM ENTERPRISES, 630 Ninth Ave., New York City.

■ NEW MAGAZINE CINE EIGHT FOR IMMEDIATE DELIVERY. Full list price offered for your Model 20 Eastman, for your Model 25 Eastman, for your Keystone f/3.5, for your Keystone f/2.7 or for your Bell & Howell Companion on this camera. Write for other liberal allowances for your present camera or equipment. NATIONAL CAMERA EXCHANGE, established 1914, 11 S. Fifth St., Minneapolis, Minn.

Are you going to drive through Yellowstone National Park this summer? Then, don't miss *Yellowstone movies*, by Vincent H. Hunter, ACL, in August MOVIE MAKERS. It's the best up to date story on filming Yellowstone that we have read.

HIRAM PERCY
MAXIM

Who will win the Hiram Percy Maxim Award for 1940?

Who will place in MOVIE MAKERS 1940 Ten Best?

(The world's oldest annual selection of the best amateur movies—open to all amateur movie makers!)

The Hiram Percy Maxim Memorial Award is given to the movie maker who has produced the best picture in the General Class of the Ten Best, chosen by MOVIE MAKERS.

The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a replica in miniature of the Memorial and a cash prize of

$100.00

Every movie maker has a chance at this award and a place in MOVIE MAKERS selection of the Ten Best.

It is only necessary to send your entries to MOVIE MAKERS so that they will arrive before five o'clock, October 15, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the GENERAL CLASS of the Ten Best.

To classify entries properly, send the certificate below with each film that you submit.

You may submit films for consideration as early as you wish and you may submit as many subjects as you wish. All amateur movies, 8mm. and 16mm., long and short, are eligible (except that 35mm. films are admitted only if they qualify in the General Class).

Send entries and certificate to

MOVIE MAKERS
420 Lexington Avenue
New York, N. Y.

Place ....
Date ....

I, ... (name)
certify that:

1. **I have received compensation from a client for**
2. **I have not received compensation from a client for, and will not receive compensation. sell or rent prior to December 1, 1940,**

a motion picture made by me entitled:

.... (name of film)

(signature) ....

■ FULL LIST PRICE ALLOWED FOR: Eastman Model 20 toward a new Bell & Howell Sportster. Kodascope EE toward Bell & Howell Filmomaster. Filmo-master 16mm. projector toward Bell & Howell Filmosounds. Eastman 8mm. Models or Bell & Howell Sportster toward a Bell & Howell Turret or an 8mm. Bolex. 500 watt Keystone toward a new Bell & Howell 8mm. projector. AS NEW: Bell & Howell Sportster with Wind-Bak, $75.00; Bell & Howell Companion with Wind-Bak, $49.50; Bell & Howell Turret with Wind-Bak, $129.50; $369.00 Bell & Howell Filmosound, factory guarantee, $250.00; Eastman Model B, f/1.9 100′ 16mm. camera, $42.50; Eastman Magazine f/1.9. $75.00; Eastman Model 50 Kodascope, $25.00; $215.00 Eastman Model L, 750 watt lamp and case, $79.50; 1" f/1.3 Laack lens, $39.50; 15mm. f/1.5 Dallmeyer lens, $49.50; 16mm. Bolex, Hektor f/1.4 lens and case, $175.00; 3" f/4 Wollensak. $29.50; 30 x 40 beaded screen with tripod, $7.95; 36 x 48 beaded screen with tripod, $10.50; 39 x 52 beaded screen with tripod, $12.50. USED: Victor Model 24-B sound projector, $97.50; 16mm. Ampro, silent, 750 watt Model K, 1600′ arms. $97.50. Hundreds of other bargains. Write NATIONAL CAMERA EXCHANGE, established 1914, 11 So. 5th St., Minneapolis, Minn.

■ USED BARGAINS: Filmo 70E with 1" f/1.9 Cinor lens, reg. price $160.00, $100.00; Filmo 141 with 1" f/2.7 lens, reg. price $115.00, $80.00; Filmo 141 with 1" f/1.9 Cinor lens. reg. price $138.00, $99.50; Filmo 70A, 1" f/3.5 lens, reg. price $125.00, $25.00; Cine-Kodak Mod. B, f/1.9 lens, reg. price $150.00, $47.50; Cine Ensign 16mm. camera, f/3.5 lens, reg. price $100.00, $35.00; Filmo 8mm. Companion, f/3.5 lens, reg. price $49.50, $36.50; Filmo 8mm. Sportster, f/2.5 lens, reg. price $75.00, $53.50; 8mm. Cine-Kodak 8/20 Model, f/3.5 lens, reg. price $29.50. $19.50; 8mm. Keystone, f/3.5 lens, reg. price $26.50, $18.50. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

FILMS FOR RENTAL OR SALE

■ FOR SALE: 16mm. Kodachrome movie films of Hawaii—surfing, hula dancing, coconut tree climbing, Hawaiian flowers and general scenes. Original exposed Kodachrome 25c per foot. Duplicate prints $12.50 for 100 feet in following subjects—"Paradise of the Pacific," "Flowers of Hawaii," "Hula Dancing," "Surfing," "Fishes of Hawaii"—add these gorgeous color sequences to your film library—high in entertainment quality. 35mm. Kodachrome transparencies—75c each, $7.50 per dozen. KODAK HAWAII, Ltd., 1065 Kapiolani Blvd., Honolulu, Hawaii, U. S. A.

■ A REAL opportunity! Closing out a number of 16mm. sound and silent films at very attractive rates. Send for list today. INSTITUTIONAL CINEMA SERVICE, Inc., 1560 Broadway, New York City.

FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND and silent films exchanged, bought, rented, sold. Plenty bargains. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ LATEST 8-16mm. professional releases. 8mm. films rented and exchanged. NIAGARA HOME MOVIE SUPPLY, 360 Auburn Ave., Buffalo, N. Y.

TRADING OFFERS

■ PUMP SHOTGUNS, target pistols, binoculars and medical microscopes accepted in trade on everything photographic, such as Leicas, Contaxes. Eastman and Bell & Howell motion picture equipment, Da-Lite Screens and Webster sound equipment including public address systems, amplifiers, etc. Write for catalog. NATIONAL CAMERA EXCHANGE, established in 1914, 11 S. 5th St., Minneapolis, Minn.

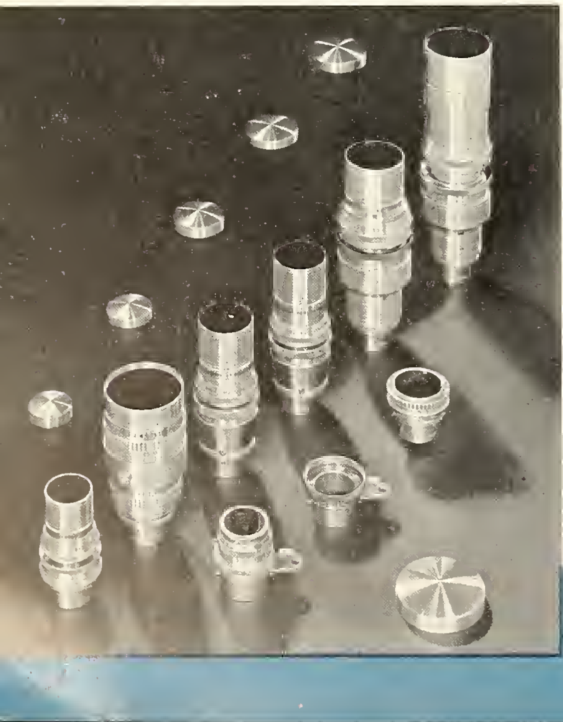
MISCELLANEOUS

■ 8MM. TITLES by LaMar. Stock and custom made titles. Free catalogue. (Dealer's inquiries invited.) RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

Are you going to shoot your vacation on 8mm. film? Then read *Take your time*, by Carl Nerish, ACL, in August MOVIE MAKERS. Mr. Nerish tells how he gets his fine candid cine shots when he travels.

Get there with a Ciné-Kodak TELEPHOTO

In the line-up of six lenses are, left to right, the 76 mm. (3 inch) f/4.5, price $38.50; the 50 mm. (2 inch) f/1.6, price $80; the 114 mm. (4½ inch) f/4.5, price $53.50; the 63 mm. (2½ inch) f/2.7, price $53.50; the 152 mm. (6 inch) f/4.5, price $78.50; and the 102 mm. (4 inch) f/2.7 lens, price $68.50. In the row of three units are the standard 25 mm. (1 inch) f/1.9, the accessory lens adapter for Magazine Ciné-Kodak, price $6.50; and the 15 mm. f/2.7 focusing wide-angle lens, price $47.50.



LEAP over the crowd, over the side lines and into the heart of the action for thrilling close-ups . . . close in on camera-shy subjects from afar . . . don't let distance defeat you; make an asset of it.

With a Ciné-Kodak telephoto or long-focus accessory lens, the scope of your movie making is importantly widened. For you have not only the "seven league boots" of cinematography; you have a lens of superb quality and workmanship. Your telephoto shots are clear, crisp, and beautiful as well as far-reaching.

For the famous 16 mm. Ciné-Kodaks—Magazine Ciné-Kodak and Model K—there are six available long-focus lenses and a 15 mm. wide-angle lens. For Ciné-Kodak Eight, Model 60, there's a 1½-inch telephoto. And for the Magazine Ciné-Kodak Eight, there are five long-focus lenses, available as accessories.

Select a Ciné-Kodak accessory lens and begin your conquest of a whole new world of movie-making opportunities.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

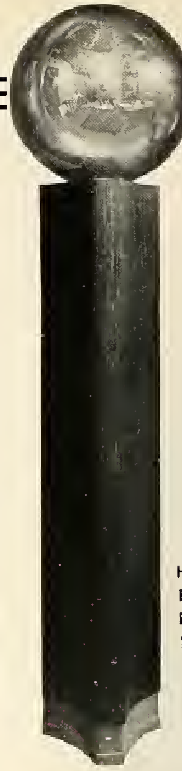
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

AUGUST, 1940 25c

A GOAL TO STRIVE FOR

THE HIRAM PERCY MAXIM MEMORIAL AWARD



HIRAM PERCY MAXIM MEMORIAL

At the headquarters of the Amateur Cinema League, there stands a tall pillar, surmounted by a shining silver globe. This is both a monument to the memory of Hiram Percy Maxim, Founder of the Amateur Cinema League and its first President, and a living statement of his movie making ideals. On its surface is inscribed, each year, the name of the winner of the Hiram Percy Maxim Award, forming a roll of honor of the world's greatest amateur movie makers.

This Award is bestowed on the maker of the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films and it carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of **$100.**

Every movie maker has a chance to win this award, the highest recognition offered to amateur filmers. To try for it this year, it is only necessary to submit a film for consideration for →

MOVIE MAKERS

Ten Best Non Theatrical Films of 1940

the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered automatically for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries for consideration. League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

It is only necessary to send your entries to Movie Makers so that they will arrive before five o'clock, October 15, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity, movie imagination and intelligence are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1940 Ten Best and the Hiram Percy Maxim Award!

Send your film early; accompany it with a certificate of entry. ***Remember that five o'clock, October 15, is the deadline for 1940!***

Send the Certificate Below With Each Film That You Submit

[illegible]

[illegible]

I, [illegible]

[illegible]

1. I ha[illegible] rec[illegible]ed [illegible]

2. I have n[illegible]t rece[illegible]ed [illegible]
[illegible] receive c[illegible]
[illegible] December 1, 1940,

[illegible] picture made by me [illegible] ..

.... (nan[illegible]

[illegible] ....

Here are a few, simple rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1940 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker did *not not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1940, before five o'clock. Telegraph and cable will be used in the case of those persons living so far away from New York City that an exchange of mail would be difficult.

However, to save time and correspondence, it is requested that the certificate accompany the film when it is sent to Movie Makers for consideration.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States, for, otherwise, there is a customs duty which Movie Makers will not pay.

8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the time at which the operator is to shift from one record to another. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to undertake discussion of their decisions, after they are made.

12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1940 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

MOVIE MAKERS, 420 Lexington Avenue, New York, N. Y.

MOTION
MAKES YOUR PICTURES REAL—

TAKE ALL OF IT IN COLOR MOVIES!

WITH THE 5-SPEED Revere Double 8 CAMERA

Why be satisfied with "still" pictures? Take continuous motion—your children while they are playing—your friends in action on the beach. Record permanently action scenes you may wish to keep fresh in your memory. With the Revere Double 8 Camera you can take brilliant life-like movies in full color or black and white just by pressing a button. The Revere gives you clear, steady movies that you can project life size, yet it uses economical 8 mm. film. Even a school child can load and thread the Revere and get beautiful theatre-quality movies. Positive re-wind—no snubbing of film—has fast or slow motion features. See this marvelous instrument at your dealers today! Mail coupon below for full details!

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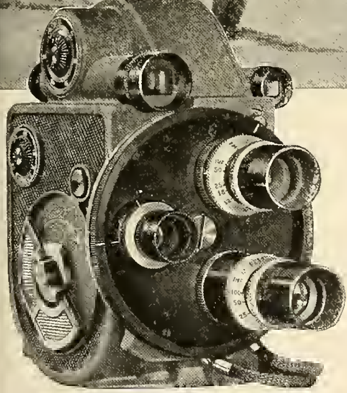
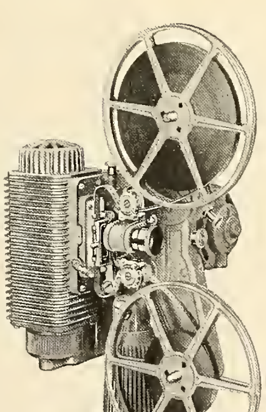


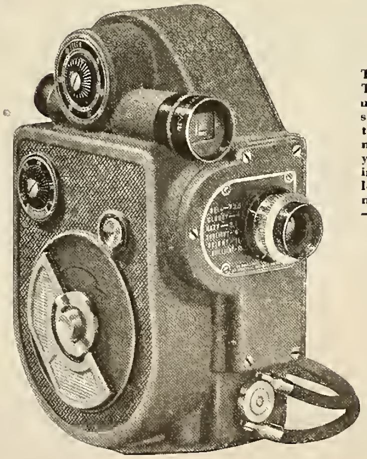
Revere Model 99 Turret Camera

You can now own a "Turret 8" at a reasonable price—and take those distant action scenes—by revolving turret head instantly. The Revere Model 99 has all the features of the Model 88 plus a "precision-built" revolving 3-lens turret and an extra optical view finder for use with 1" and 1½" telephoto lenses. Complete with one Wollensak 12.5 mm. F2.5 lens **$65.00**



Revere 8 Projector

Your dealer will demonstrate its brilliance, steadiness and ease of operation. A scientific optical system with 500 watt lamp and 1 inch lens that does wonders for your color and black and white pictures. 300 foot reels, double blower cooling system, enclosed film rewind, powerful, quiet AC-DC motor and many other features. Complete with 500 watt lamp and F1.6 lens **$59.50**

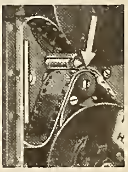


Revere Model 88 Double 8 Camera

This versatile camera takes ACTION as you want it—normal, ultra fast or in slow motion. 5 speed shutter and movement control. Large eye-piece in built-in, no-glare view finder. Everything you see in the view finder will be in the picture. Complete with Wollensak 12.5 mm. F 3.5 lens in removable universal focus mounting —$29.50. With F2.5 lens—$39.50.

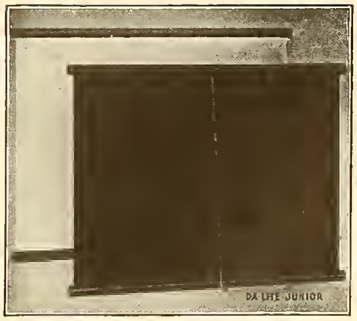
Revere Sprocket Film Control

forms a loop in the film automatically—prevents film jamming. ***An exclusive Revere feature.***



REVERE CAMERA COMPANY · CHICAGO
PHILADELPHIA · KANSAS CITY · MINNEAPOLIS · LOS ANGELES · DALLAS

Revere Camera Company
Dept. 8 M.M., 326 East 21st Street, Chicago, Ill.
Please send latest literature of Revere 8 mm. motion picture equipment.
Name ....
Address ....
City .... State ....
For Canadian prices, write to Ryerson Film Service, 299 Queen St., West, Toronto.



DA-LITE JUNIOR SCREEN
This model is a "junior" in size and type of mounting only. In picture quality it equals the highest priced screens in the Da-Lite line. Four sizes from $2.00* up. The 30" x 40" is only $5.00*.

DA-LITE CHALLENGER
This model, shown at the right, consists of a Da-Lite Glass Beaded surface in a metal case to which a tripod is pivotally and permanently attached. It is a complete, compact unit, easy to carry and easy to set up anywhere — the only screen with *square* tubing to hold the case in perfect alignment. Twelve sizes including square sizes 30" x 40" to 70" x 94" inclusive from $12.50* up.

YOUR FRIENDS SAY...

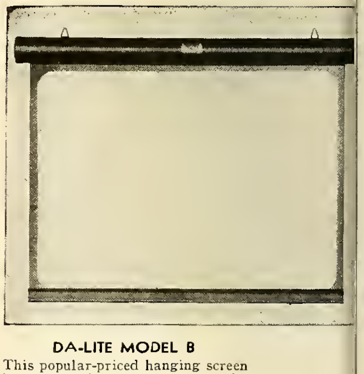
"LET'S SEE IT AGAIN!"

When You Show Your Movies ON A DA-LITE GLASS-BEADED SCREEN

(Reg. U. S. Pat. Off.)

It's a fact! The greater light reflective quality of the Da-Lite Glass Beaded Screen can make a marvelous difference in the quality of your home movie shows. If you are now using a make-shift screen or if your present screen has become streaked or yellowed with age, even the most carefully taken pictures will not look bright or clear. But don't take our word for it. Make your own comparison. Send for a free swatch of a Da-Lite Glass Beaded Screen and put it beside your present screen. The greater brilliance of the Da-Lite Glass Beaded surface will amaze you. Also compare Da-Lite Glass Beaded Screens with other screens, beaded or otherwise. The specially constructed Da-Lite Beaded surface reflects the maximum of light, yet without sparkling or glare. This is because of Da-Lite's exclusive processes of treating the fabric, and superimposing the millions of tiny glass beads so uniformly over the entire screen area. Your Kodachrome pictures especially need this brighter light reflective surface. Natural color films, being more dense than black and white film, require more reflected light. The Da-Lite Glass Beaded surface not only reflects more light but has excellent diffusive qualities which make it ideal for general use in connection with all types of movie and slide projectors which have Mazda lamps.

Get your new Da-Lite Glass Beaded Screen at your dealer's today and see how much more pleasure your movie shows bring to family and friends. Write for descriptive literature.



DA-LITE MODEL B
This popular-priced hanging screen has a metal case to protect the Da-Lite Glass Beaded fabric when not in use. Twelve sizes including square sizes from 22" x 30" to 63" x 84". From $7.50* up.

DA-LITE SCREEN COMPANY, INC.
Dept. 8MM. 2723 N. Crawford Ave., Chicago, Ill.

**Prices slightly higher on Pacific Coast.*

DA-LITE SCREENS AND MOVIE ACCESSORIES

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Courtesy Eastman Kodak Company

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

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"The Best In Home Movies"

Closeups—What filmers are doing

The Last Review, that stirring saga of the horse drawn artillery, has had its last review at the hands of George A. Ward, ACL, its producer. A Ten Best award winner in 1934, this two reel, 16mm. monochrome film has been a constant favorite in military and movie making circles ever since. Mr. Ward, as good a showman as he was a cinematographer, presented it with sound effects and music on the double turntable, and he lists among his many audiences the United States War Department, Washington, D. C.; New York National Guard units, in New York and Brooklyn; the 105th Field Artillery Veterans' Association, New York City; the Metropolitan Motion Picture Club and the Hartford Cinema Club. Now, like the veteran artillery horse it glorifies, the picture has been generously retired from active service to the historic film archives of the League. Of it, Hiram Percy Maxim, the League's Founder President, wrote to Mr. Ward in 1935: "It is a tremendously strong film and marks a high point in amateur cinematography. My congratulations!"

Dr. Numa P. Dunne, ACL, of Oakland, Calif., has won first honors in the opening week of the series of movie contests sponsored by the Golden Gate International Exposition. His award winning film, which he made last year, was described by Dr. Dunne in the July, 1939, number of Movie Makers, and it still offers a fine guide to picture the San Francisco show. For three days, on another occasion, Dr. Dunne presented his color scenic, *California Trails*, in the Auditorium Theatre of Pacific House. A part of this feature length subject is the one reel *Colorful Yosemite*, with which he won Honorable Mention from this magazine in 1938.

Unless you are prepared to back up your advice to others with the real McCoy yourself, you had better not write an advisory article for this magazine. Seems that no sooner had Robert F. Gowen, ACL, shot the works in our July number, with *Three Kinds of Camp Films*, than an eager camp director pounced on him to make a movie of his own summer haven. But the trouble was that the director wanted something "different"—a fourth kind, obviously. Author and producer Gowen turned in desperation to the League's consulting staff for an idea . . . and the worst of it is that, at the moment of writing, we're stuck ourselves!

Although pretty well accustomed to publicity gags themselves, Paramount Pictures, on the West Coast, thought they were getting their corporate leg pulled recently when a friend advised them that the Hollywood family, of New York City, would presently visit Hollywood, Calif. But they took a chance, only to find that such was indeed the case, with the expedition headed by Joseph F. Hollywood, ACL, well known 8mm. amateur of Manhattan. In our picture, the Hollywood family—father, mother, son and daughter—are shown in admiring conclave with Grace McDonald, star of Paramount's *Dancing on a Dime*.

Paramount Pictures

The Hollywoods at Hollywood meet Grace McDonald on Paramount set

In *The Invisible Builder*, running 800 feet of 16mm. Kodachrome, Dr. C. Enion Smith, ACL, of Chicago, has compiled as exhaustive a compendium of trick photography as ever dazzled the eyes of the League's consultants. Establishing, at the film's beginning, the age old interest of mankind in a fundamental animating principle of life, Dr. Smith continues with mock seriousness to suggest that here, or possibly there, is discovered the central secret. In his ingenious series of varied experiments, the producer uses singly and in combination practically all the facilities of stop motion, reverse motion, frame by frame animation and split screen multiple exposure. His subjects range all the way from flowers to flying machines, rag dolls to entire toy villages.

To help sell his services as a movie maker to the company which already employed him in another capacity, L. B. Reed, ACL, of Los Angeles, Calif., recently completed a beautiful and impressive film, tracing water power from the thunder clouds to the streams and thence through the generators of the Los Angeles Department of Water and Power, where Mr. Reed is employed.

Entitled *Reaping the Raindrops*, Mr. Reed's movie is made on 200 feet of 8mm. Kodachrome.

Particularly noteworthy in this film are the scenes of storm clouds and of fog creeping into the California valleys, while one shot of a green willow, reflected in a still blue pool, is an unforgettable color study.

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THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

The Story of Palm Beach, 700 feet, 8mm. black and white silent. Produced by Kendall T. Greenwood, ACL.

Offered to: groups and clubs.

Available from: L. S. Goldsmith, 9 East 51st Street, New York City.

The Story of Palm Beach is the story, not of the famous resort, but of the cloth intended for summer wear. In the picture, which begins with the finished suit and then explains how it was fabricated from raw mohair, we follow the processes of transformation through the factory and the research laboratory to the point where the cloth is finished and ready for marketing. Made on 8mm. film, *The Story of Palm Beach* takes one behind the scenes in the Goodall Mills, tracing every mechanical process.

This movie was one of the first 8mm. industrial films.

Washington, Shrine of American Patriotism, two reels, 16mm. black and white sound on film.

Offered to: groups, particularly Parent-Teacher Associations, luncheon clubs, civic organizations, churches and industrial groups.

Available from: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City; also 19 South LaSalle Street, Chicago, Ill. Available only in the following States: Alabama, Arkansas, Connecticut, Delaware (northern), Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky (western), Louisiana, Maine, Maryland (western), Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, New Hampshire, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Tennessee (western), Texas (Houston, Austin, San Antonio, Dallas and Ft. Worth only), Vermont, West Virginia, Wisconsin.

Washington, Shrine of American Patriotism, presented by the Baltimore and Ohio Railroad, is a thorough and attractive study of the United States capital. Distinguished by excellence of narration, given by Alois Havrilla, and by an exceptionally high standard of photography, the film shows Congress in session; the original Declaration of Independence and Constitution of the United States; views of the Capitol, Congressional Library, Washington Monument, White House, Lincoln Memorial, Arlington Cemetery and Tomb of the Unknown Soldier, Mount Vernon, Department of Commerce and other buildings in the Federal Triangle group.

In the National Museum, one sees *The Spirit of St. Louis*, Lindbergh's famous airplane, and the original Star Spangled Banner that inspired Francis Scott Key to write our national anthem. The East Room in the White House and the President's private office are shown. How money is printed, how the F. B. I. agents are instructed and how fingerprinting is done—all are part of the film.

Give alternate dates in requesting a booking, also the name of your organization and the make of your projector.

Fashion's Favorite, 16mm. and 35mm. black and white sound on film, produced by Caravel Films.

Offered to: organized groups only.

Available from: Rayon Department, E. I. du Pont de Nemours & Company, Empire State Building, New York City.

Fashion's Favorite is principally an explanation of the manufacture of rayon yarn, but it also pictures the important characteristics of rayon.

America, Yesterday, Today and Tomorrow, 400 feet, 16mm. and 35mm. sound on film, black and white, produced by The National Industrial Council.

Offered to: organized groups only.

Available from: The National Industrial Council, 14 West 49th Street, New York City.

America, Yesterday, Today and Tomorrow is the story of American character and the part it has played in industrial progress. Individual initiative encouraged by guarantees of "Life, Liberty and the Pursuit of Happiness" has been the reason for America's leadership in new inventions and living standards. As John S. Young, the commentator, points out, pessimists and doubters are not new in the American scene, but American enterprise has never been daunted. A historical pageant, as well as a significant economic study, the film should appeal both to youngsters and to older people.

Apply for reservations well in advance of booking date.

Life Begins Again, two reels, sound on film, 16mm. and 35mm. black and white.

Offered to: groups.

Available from: Western Electric Company, Motion Picture Bureau, 195 Broadway, New York City.

Life Begins Again is an entertaining presentation, showing how the Audiometer is used, particularly in schools, to measure hearing ability, both in groups and for individuals, and how, by means of the Audiphone, those whose hearing is found to be defective are enabled to hear clearly again. Included in the film is an animated sequence, which demonstrates how the human auditory system functions.

Life Begins Again portrays a young girl who has not been doing well in class and whose poor hearing has been brought forcibly to her parents' attention by a near accident. She is tested with her schoolmates by means of a group Audiometer. At the end, after tests and examinations, she is enabled to hear well.

Frontiers of the Future, one reel, 16mm. and 35mm. sound on film, black and white.

Offered to: organized groups only.

Available from: The National Industrial Council, 14 West 49th Street, New York City.

Frontiers of the Future gives us a glimpse of the research activities in which great industries are engaged and demonstrates that the economic future of America is as promising as the past has been fruitful. Rubber is created from coal, limestone, salt and water; artificial wool from cheese; and a wide variety of products, ranging from face creams to paving material, is derived from petroleum.

This film is an inspiring presentation for students of chemistry and the physical sciences, as well as a basic social study aid. "American ingenuity will not rest." Lowell Thomas says in this picture. "The frontiers of the future are in the test tubes of great industrial laboratories."

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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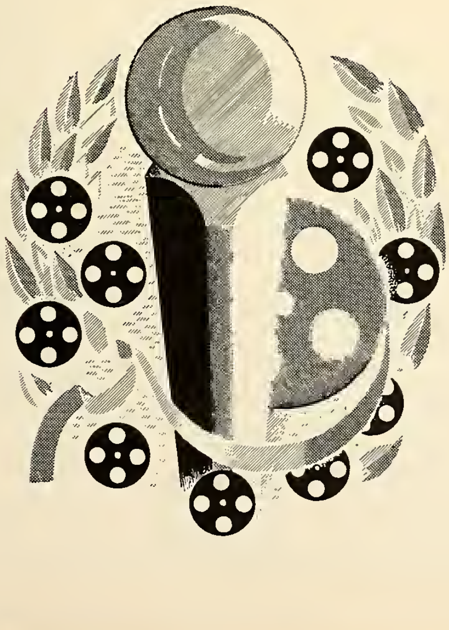


Remember Ten Best

OCTOBER 15, the final day for the receipt of entries for Movie Makers selection of the Ten Best Non Theatrical Films of 1940, may seem far away, in the lovely days of midsummer; but, by the calendar, it is near enough for filmers to make specific plans for their footage.

Each year, the quality of films submitted for this oldest rating of the work of movie amateurs rises to a level above that of earlier selections. Competence is now taken for granted; coherence and intelligibility are obvious; the choice of subjects has wide variety and interest. Personal movie makers have something to say and they know how to say it. The 1940 level will rise to a still greater height.

Following the customary division of entries, there will be the general class of films and the special class, made up of those pictures for making which the filmer received compensation from a client prior to the close of the competition.

For the crowning reward of excellence, as the staff of this magazine determines it, the winner of the Hiram Percy Maxim Memorial Award will be selected from the films that are given Ten Best rating in the general class. This award carries a monetary payment of one hundred dollars and a replica of the Hiram Percy Maxim Memorial, which is installed at League headquarters. The name of the winner of the Award will be placed on the Memorial itself.

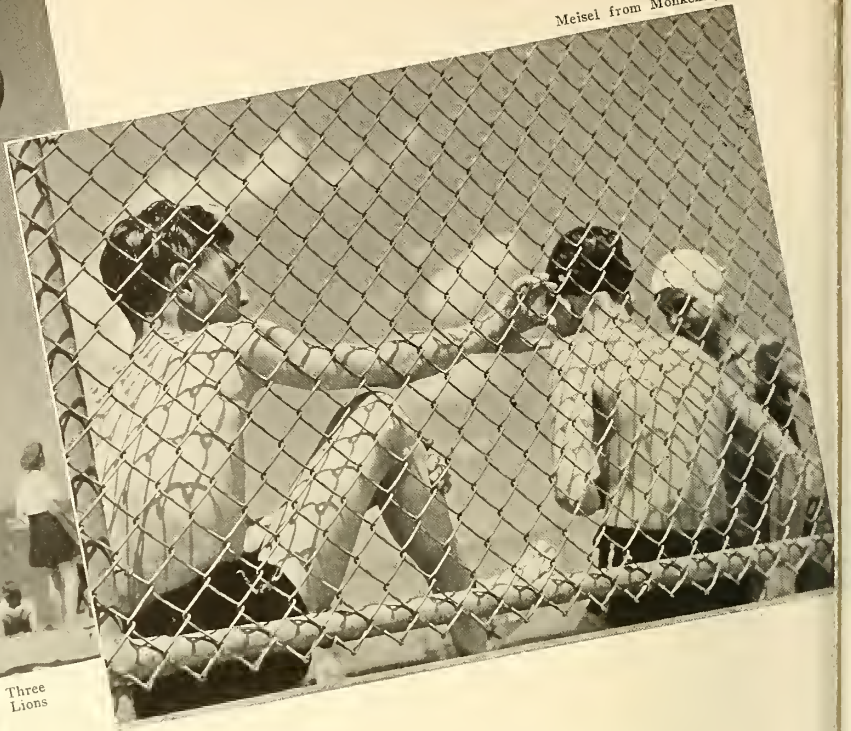
The Hiram Percy Maxim Memorial Award is the creation of Percy Maxim Lee, the daughter of the League's Founder, the late Hiram Percy Maxim. Three annual awards have been made in past years. Of these, one was given to a citizen of the United States, who now works in Canada; one was given to a United States citizen who lives in Mexico; the third was won by two filmers who live in Canada and are Canadians.

This year, it is confidently expected that many of the entries will be of a serious nature, by reason of the tragically disturbed condition of the entire world. Men's hearts are wrung and their minds are solemn. These facts will find reflection in the filming that is now being done and that will be done before this contest ends. Perhaps films will make direct comment on the world as it is today. Perhaps they will try to record whatever of beauty, of peace and serenity they can find in life about them.

The anticipations of the staff of Movie Makers are always high, when Ten Best time comes round each year. Amateurs have never disappointed our hopes. We know that 1940 will bring especially fine films and that the selections will be made, as is usual, only after considering many entries of such high quality as to make decision a matter of long discussion.

The time is none too long. Do not let it escape you. Make sure that your Ten Best entry arrives within the limit that has been set. Good luck and good filming.

Three Lions



Meisel from Monkemeyer

COLOR! LIGHT! ACTION!

Don Wallace from Black Star

Philip D. Gendreau

Gordon Sutton from Monkemeyer

A "FREE FOR ALL" SCENARIO

With sand 'n everything that the shore provides

FREDERICK G. BEACH, ACL

WERE you ever baffled by "CU's," "LS's," "SCU's" and "MS's," when you wanted to make a movie and were reading a prepared scenario? Did the terms, "transition," "cut," "reaction shot" and others floor you before you even bought the film?

If so, sit back and read this, then load your camera and start. It is so simple that it's silly, but it is easy to shoot. We're off to the beach, and a movie camera will furnish the fun.

No directions are given regarding where to place the camera. The most suitable positions for the camera will be obvious to you as you read the scenes. Simply make sure to get close enough to catch the action that is needed to put the idea across. You can add any shots that you may think of, for this "scenario" is a free for all.

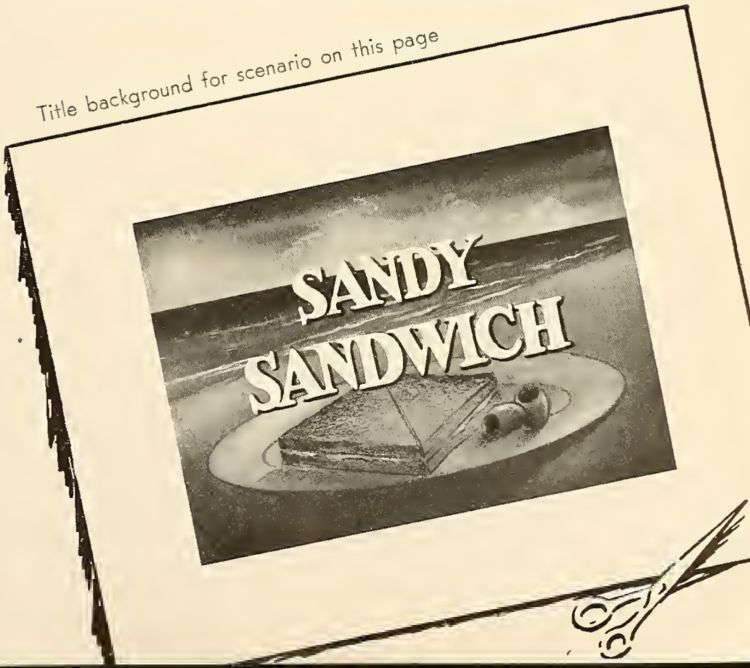
Title:

Sandy Sandwich

(Use the title on the background on this page.)

1. A mound of sand on the beach. (Actually most of Daddy is under the sand, but his head is sticking out on the side away from the camera, and he cannot be seen.)
2. Master Johnny starts to dig the mound with his small shovel and pail. (Watch for a "pay dirt" strike.)
3. Suddenly, the mound cracks and crumbles, as an enraged Daddy jumps up and shakes himself.
4. Johnny's amazement and delight at close range.
5. Little Jean runs up and hands Johnny the pail which he has dropped. She motions to the water.
6. Johnny gets the idea and runs down to the surf, to fill the pail with cold water.
7. Daddy sits with his back to Johnny, rubbing the sand from his body.
8. Johnny creeps up with the pail and dashes the water on Daddy, to wash off the sand.
9. Daddy shows that he doesn't appreciate the help.
10. He picks up the offender and dashes off to the surf, carrying him along.
11. Daddy gives Johnny a good ducking.
12. In the meantime, little Jean and Mother start unpacking the lunch.
13. An appetizing array of food is ready for consumption.
14. Daddy comes back, carrying Johnny on his shoulders in fine fettle.
15. Down jumps Johnny; when he lands, sand is sprayed on part of the lunch.
16. Johnny's plate, with sand falling on the food. (Throw the sand from just outside camera range.)
17. More dismay and groans from everybody.
18. Johnny is set to work scraping sand from his part of the lunch, while the others eat their sand free sandwiches.
19. Johnny tosses his food aside and walks away.
20. The rest of the family proceed to eat with gusto.
21. Johnny wanders back and sits down to munch a "hot dog." It doesn't compare very well with the food that Mother brought.
22. Jean finally weakens and gives part of her food to Johnny.
23. Mother and Daddy do the same thing.
24. Johnny sits eating in contented fashion, with a sizable pile of food. He makes out better than if there had been no accident.
25. Everybody helps to clean up and pack away the debris.
26. Johnny can't sit still very long, so he fishes a ball out of a beach bag.
27. Daddy is lying down for his after lunch nap.
28. There is no peace for him as Johnny drags him off to play catch.
29. There are a few good throws, with Jean trying to grab the ball now and then.
30. Suddenly a beach patrolman approaches in the distance.
31. Johnny sees him but Daddy does not.
32. Johnny tosses the ball to Daddy, and he and Jean turn and walk away quickly.
33. Daddy is ready to throw the ball back and calls to Jimmy, but to no avail.
34. The patrolman comes to Daddy and tells him that no ball playing is allowed.
35. Jean and Johnny are watching the procedure from behind a near by umbrella.
36. Daddy is pretty sheepish.
37. The children snicker and have a good laugh with Mother.
38. All join hands and run into

[Continued on page 387]



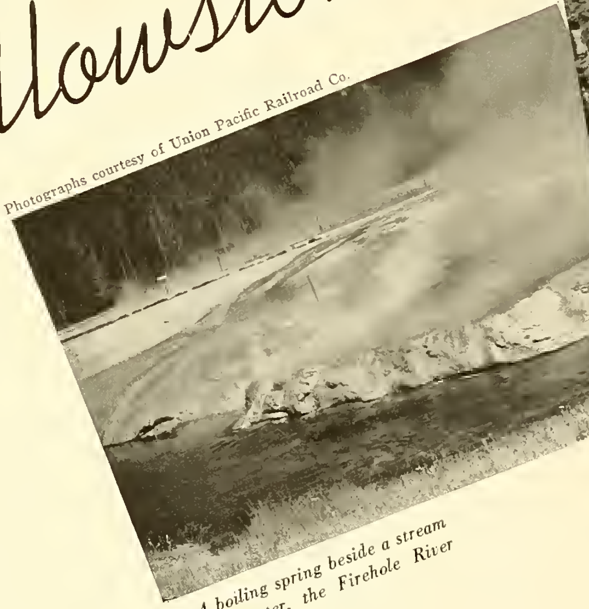
Title background for scenario on this page

• The cloud creates unusual effect in this "mushroom" shot of Old Faithful geyser

• Morning Glory Pool, hot spring formation

Yellowstone movies

Photographs courtesy of Union Pacific Railroad Co.



• A boiling spring beside a stream of icy water, the Firehole River

• Upper Falls of Yellowstone from spot mentioned by author

VINCENT H. HUNTER, ACL

IT WAS too bad that grizzled frontiersman, John Colter, didn't have a movie camera with him when, in 1807, he stumbled on the region now called Yellowstone National Park.

When Colter, still wide eyed, reached civilization, he did the best he could to describe with the simple words of his limited vocabulary the amazing sights he had seen. But his powers of description proved a bit too lurid for his listeners. Everybody laughed and no one believed him. He was dubbed a champion liar.

The region was called Colter's Hell, and Colter subsided in disgust. And, stretching it a point, you might say that he passed along the job he could not do to the movie makers of today. It is still quite a job.

Yellowstone Park offers a list of main features and natural wonders without which no representative film of this region would be complete. If you are a prospective Yellowstone filmer with unlimited time and unlimited film, these words are not for you. But, if your time in the park is limited to a week or less, you may find that the following simple tips and suggestions will save you time and enable you to deliver more telling blows with the amount of film you allot to the job.

Briefly, let us list the main features of Yellowstone:

Old Faithful Geyser, other geysers, hot springs and hot pools.

Yellowstone Lake, fishing and boating.

Yellowstone Canyon, Upper Falls and Lower Falls of Yellowstone River.

Mt. Washburn. (Side trip to mountain top.)

Terraces at Mammoth Hot Springs.

Bears and other animals.

These main points of interest will serve as a framework

A check list of what to film and ways and means to do it

upon which to build your film. Naturally, you will see many other interesting things to record in the park and of course you will seize all opportunities to personalize your film.

But, if you do a good job on the main features, you will find that your film will fall into line quite naturally and, by spacing these features at intervals through the film, a satisfactory tempo should result. Avoid static scenes as much as possible. Your film must be more than a series of beautiful lantern slides. Use people in your pictures, to lend scale, motion and interest.

Now, let us look at our list in detail.

In filming Old Faithful Geyser, choose your lighting with care. A side light or back light is most interesting. The best time is in the morning until ten o'clock and from three o'clock in the afternoon until sundown. Watch an eruption through the camera finder and find the correct distance from the camera to the geyser, so the geyser will not shoot out of the top of the picture. Don't tilt the camera. People in the middle distance will give scale to the geyser, but avoid having people in the immediate foreground if possible.

If a rather strong wind is blowing, I prefer to forget about lighting and to shoot directly from windward. Doing this preserves the symmetry of the geyser, which is preferable, even in a perfectly flat light, to a back lighted shot of a ragged curtain of wind whipped steam and water.

The best way to obtain a correct meter reading is to take one of the white sand at your feet. Don't worry too much about underexposing. When the white column shoots into the sky, you have a high key subject to handle. Underexposure is better than overexposure in this case, because it is essential that there be detail in the geyser. And, since the surroundings of Old Faithful do not amount to much, the darker that the sky and trees reproduce, the more dramatic and satisfying your picture will be.

You can accomplish this by using a fairly heavy filter with black and white film; if you are using Kodachrome, expose for the geyser, and the trees and sky will be just right.

Take your camera to meals with you at Old Faithful. It is perfect etiquette to rush precipitatedly from the dining room, in the middle of dinner, to photograph an eruption. And watch for that sunset sky. It provides a perfect backdrop for the geyser. In this case, expose for the sunset colors.

During midday is an ideal time to record the colorful hot pools and hot springs near Old Faithful. Since the sun is overhead, the light penetrates deeper into the pools, thus increasing the color. There is also less steam arising at this time of day. Some of the most brilliantly colored pools are Emerald Pool, Morning Glory Pool, Grand Prismatic Spring, while two of the "must" pools on your list should be Turquoise Pool and Sunset Lake—the first is a large pool of purest turquoise, with a good mountain background, while Sunset Lake, a hot lake, is an ever changing kaleidoscope of orange, yellow and blue.

Remember, if you are shooting into a pool to record the colors in the depths, you will need a larger diaphragm opening than if you are shooting across a pool, catching the color on the surface.

There are plenty of other geysers near Old Faithful. Many of them erupt irregularly, and it is best to consult a ranger, in preparing your shooting schedule. However, among others, are Grotto, Daisy, Riverside and Castle Geysers, which spout quite regularly. Grand Geyser is a particularly good movie geyser. Riverside Geyser is best in the late afternoon, with a back light.

On your way from Old Faithful to Yellowstone Lake, you will see some interesting water lily ponds near the top of the Continental Divide. Just before you reach West Thumb is a sign reading, "osprey nest." Here is the place to unfurl that telephoto lens, to record the home life of the ospreys. (Use a tripod, of course!)

From West Thumb to Lake Lodge, the road runs along the shore of Yellowstone Lake, presenting many vistas of curving shoreline, rugged, gnarled trees and the ever changing panorama of the Absaroka Range across the lake.

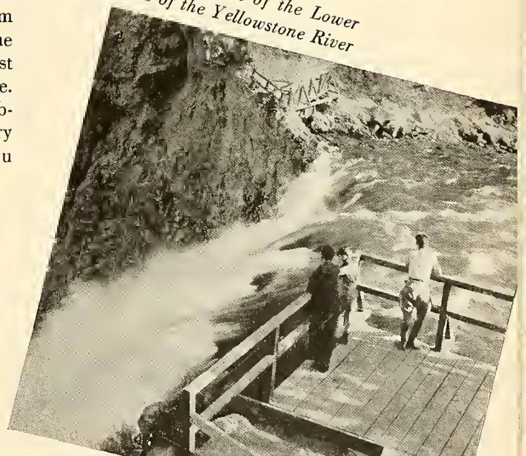
If you like to fish, try your luck in Yellowstone Lake. Boats, tackle and fishing guides are available, and your guide will cook your catch for a picnic dinner, on near by Stevenson Island. This is the place to personalize your movie with fishing action and picnic shots.

Yellowstone Canyon is next on our list and on our route. It is truly a "picture canyon." Viewpoints of its great depth are many and varied. And, as if this colorful canyon itself were not enough, there are the Upper and Lower Falls of the Yellowstone River, to add action and power as well as beauty to your film.

Make a long shot of the Upper Falls from the cabins near the lodge. Supplement this by a closeup of the brink of the falls from the opposite side of the river—the hotel side—just below Chittendon Bridge. There is a rock walled observation point on the very brink, and, if you wish, you may shoot people on this point from the rocks above.

The Lower Falls will high light most of your canyon views, since it drops into the upper end of Yellowstone Canyon in one mighty column of water, 308 feet high. The best long shots of the canyon and falls can be made from Artists' Point on the lodge side and from Lookout, Grand View and Inspiration Point on the hotel side. Use

[Continued on page 388]



• At the brink of the Lower Falls of the Yellowstone River

• Feeding time for the bears

TAKE YOUR TIME

Good vacation films must be made with real care

CARL NERISH, ACL

Frame enlargements of 8mm. movie, "St. Lawrence Sketches"

ST. LAWRENCE SKETCHES

8mm. scenes by Carl Nerish, ACL

GOOD vacation films and great swoops across the country cannot be made on the same trip. A movie maker has either to cover less ground or to give up any real hope of bringing back shots that will build themselves into an interesting picture. You must take your time in vacation filming.

On vacations that cover too much territory, the actual filming may be of the best quality, with well exposed and nicely focused scenes and with shots that are steady and, of themselves, interesting. But the weakness of movies made on the run—where we jump out of our car, press the button for a few feet, jump back into the automobile quickly and drive on at top speed—is that there is almost never enough thought and planning behind the footage. Like anything that a man does well, such as creating a beautiful garden, painting with distinction or composing music with success, movies cannot be made in a hurry.

What is a vacation worth?

But Mr. and Mrs. Hurryup will say, "We have only two weeks for our vacation!" They must keep moving, they will insist, if they are to cover the ground that was planned and if Bill is to get back to the office on time. Also, the Johnsons told them that they *simply must* see this or that. The Johnsons covered the whole West last summer in only two weeks.

But what is a vacation worth? Must it cover so much ground at once, if it is to succeed? Must a man with a movie camera spend most of his time in a motor car? Of course, he can bring back a scattered assortment of animated shots of mountain peaks, churches, signposts, Indians, with Cousin Gertrude, for a high spot, when she wades in the ocean. These scenes will have great interest for the actual travelers, for the first two or three times they are shown, but nobody else will find them worth seeing. Whoever has gone over the same ground will find only the old and trite commonplaces; no new viewpoint will have been given to him in this scrambled film record.

It will lack all the well knit sequences of people and places (in any one locality) that are so necessary to set up a real continuity and to help those who have never visited the scenes to feel that they have actually lived in them. These sequences call for time.

Many of us believe that a vacation is better spent with some leisure in a limited area than wasted in piling up mileage. In filming *St. Lawrence Sketches* and other travelogs, I have found that the visit is more pleasurable and the pictures are more interesting, if I confine my wanderings to one or two definite localities on each trip. I think that my audiences, as well as myself, find an intimate knowledge of a few regions more satisfying than a hazy recollection of a whole continent.

Three rules

When I planned *St. Lawrence Sketches* last summer, I lacked a detailed plan for the film, but I did work out a definite basic idea of what a good travelog should contain. This is expressed in three essentials.

1. A limited amount of purely scenic shots, to serve only to establish the locale.
2. A generous allotment of footage, to be devoted to scenes of the inhabitants of the places I visited, doing the things that they usually do, and all to be without posing.
3. A definite subordination of the members of the filmer's party. There may be a good reason to have a record of the nice young married couple from Vancouver and the jolly old clergyman and his wife from Nashville, but these belong in another reel and not in an interesting film of a vacation that was spent in places that have their own charm.

St. Lawrence Sketches, filmed on 8mm., is in two parts; first, it presents life in rural Quebec in footage that was taken largely on the Ile d'Orléans, that quaint region where life has changed so little in two centuries; second, the film records sight seeing tours of the city of Quebec. To assemble the continuity of these sequences, I stayed in and near the city for eleven consecutive days, making no effort to visit all the Atlantic Seaboard region of Canada.

What people did

In all the film, I tried never to forget that people must be shown in action and not staring intently at the camera. After a very few introductory shots of French Canadian landscapes and the architectural features, the movie goes ahead at once to show a long sequence of the inhabitants engaged in their daily farming. There are closeups of plowing and harrowing, of chicken feeding, strawberry picking, dogcart driving and of livestock grazing in green pastures. Here the continuity is aided by titles.

The sequences in the city of Quebec are more interesting, in my opinion. First, there are a few introductory and establishing shots of the chief landmarks—the Chateau Frontenac, Laval University and the Citadel. Then we go on a tour of the city in a horse drawn victoria. We see famous places in individual sequences. Of these, here is a typical example.

1. Long shot of carriage moving down narrow street, with Basilica in the background.
2. Closeup of coachman describing the church.
3. Spoken title in dialect: *"Thatsa the Basilique. Eet is*

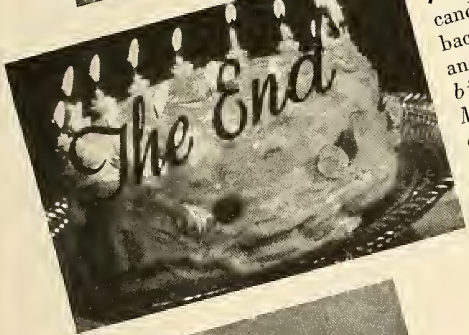
[Continued on page 387]

FINE FRAMES

In *Yellowstone Park*, Ruth Locke, of Torrington, Conn., uses small figures in the middle ground, to emphasize the full majesty of Old Faithful.

Detailed closeups make clear technical points of interest in *Our Water Supply*, a civic study by the Photoplay Club of Greenwich High School, in Connecticut.

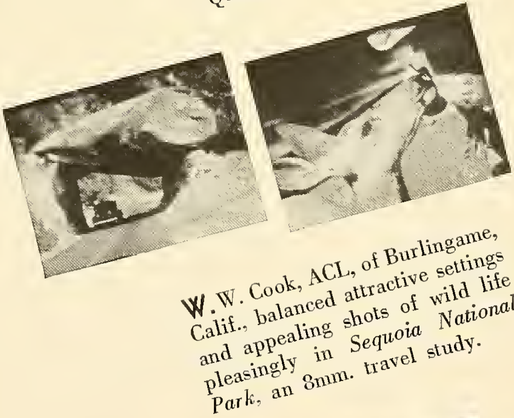
Three masses of varying tone provide good compositional balance in *Rocky Mountain National Park*, by H. A. Houston, ACL, of Oklahoma City, Okla.



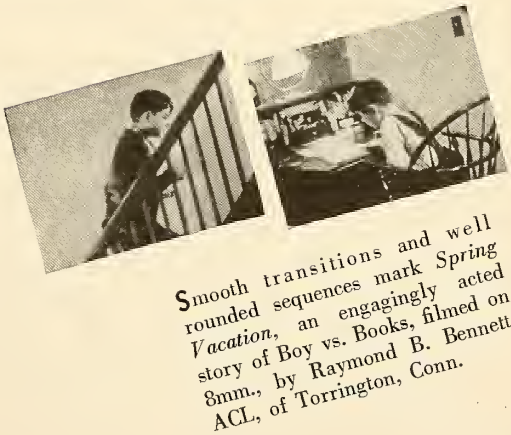
A birthday cake and candles supplied the background for main and end titles in *Jubilee — Newburgh Marches On*, a record of a civic celebration, by Dr. William F. Small, ACL, of Newburgh, N. Y.

John E. Mitchell, ACL, of Havana, Ark., caught this dramatic storm scene a few seconds before the downpour which it heralded.

A story of a youngster, from infant helplessness to busy young "housewife," is told in *Johanna Yale*, recorded on 8mm., by Marie Quinn, of Torrington, Conn.



W. W. Cook, ACL, of Burlingame, Calif., balanced attractive settings and appealing shots of wild life pleasingly in *Sequoia National Park*, an 8mm. travel study.



Smooth transitions and well rounded sequences mark *Spring Vacation*, an engagingly acted story of Boy vs. Books, filmed on 8mm., by Raymond B. Bennett, ACL, of Torrington, Conn.

USING TELEPHOTOS

CHARLES H. COLES, ACL

Chief Photographer of
American Museum of Natural History

TELESCOPES are made to aid the human eye to see distant objects more clearly, and telephoto lenses are designed to accomplish the same thing for movie cameras. The basic purpose of the two instruments is exactly parallel.

Telephoto lenses are available, like telescopes, in various powers. A low powered telescope is light, small, compact and easy to handle. A high powered glass is larger, and it may require a special stand. The best of conditions are necessary, if one is to make best use of its power of magnification. So it is with telephoto lenses.

The least powerful of the lenses we call telephoto is the two power lens. Its length or capacity is best explained by comparing it with the normal lens. For example, if we record, with a normal lens, a man at a distance of twenty feet from the camera, and then film the same man with a two power telephoto lens, but at a distance of forty feet from the camera, we shall find that the subject is just the same size on the screen in both cases, in spite of the greater distance between him and the camera in the second shot.

But if, instead of moving the camera back to a distance of forty feet for the second shot with the two power lens, we had kept it at a distance of twenty feet, we should have found that the image of the man on the screen would have been twice as tall.

This is an interesting point, because a two power telephoto lens can be considered as either doubling the apparent size of an object on the screen or as halving the distance between the camera and the subject. This fact leads to a consideration of one of the most useful functions of a less powerful telephoto lens—that of enabling the movie maker to obtain close views from distances that would give only medium or semi long shots, if a regular camera lens were used.

For example, one can make a medium shot of a given subject by using a normal lens; then he can put a two power lens in place and make a close view of the same subject, in order to show some detail of it more clearly. This procedure is especially helpful if you are filming in crowded quarters, in markets, streets and similar places, where it would be awkward to bring the camera as close to the subject as you would like. The telephoto lens will bridge distance for you.

The two power lens (a two inch lens for 16mm. cameras and a one inch lens for 8mm. cameras) is one of the most useful facilities offered to a movie maker. With it, you can film candid close shots of people, who, if they were aware that they were being filmed, would be camera shy or self conscious. It is with this lens that you can capture unposed shots of children or entirely natural shots of such subjects as people cheering at a football game or eating candy or "hot dogs."

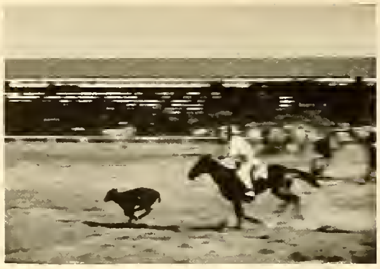
What such lenses can accomplish for your films

There are numerous more powerful lenses than the two power telephoto we have been discussing. There are lenses with powers of two and a half, three, four and a half and six for 16mm. cameras. These lenses are commonly known as two, three and four inch lenses, etc.

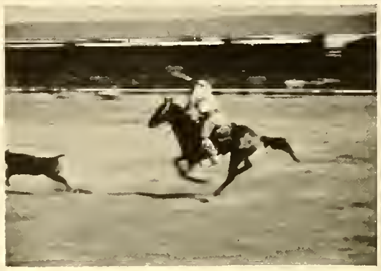
They may be used with some 8mm. cameras; when these lenses are applied to 8mm. machines, their power is exactly doubled. Thus, a three inch 16mm. lens would, if used with an 8mm. camera, have the effect of a six power lens.

Telephotos are especially made for 8mm. cameras also, and such 8 mm. lenses as the one inch (having a two power value), one and a half inch (having a three power value) and two inch (having a four power value) are to be had.

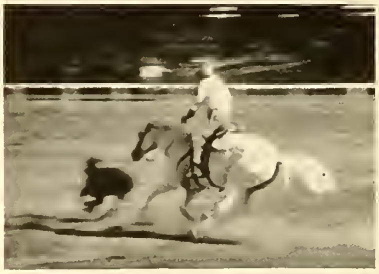
16mm. scenes by
Charles H. Coles, ACL



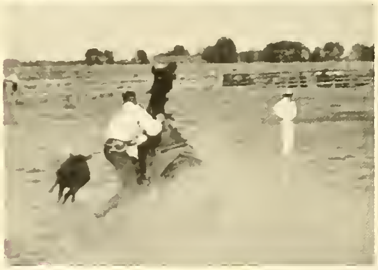
● Calf roping at a rodeo, taken with a two inch lens, which gave enough room in the frame for action, but which brings the audience close enough to enable them to see what is happening.



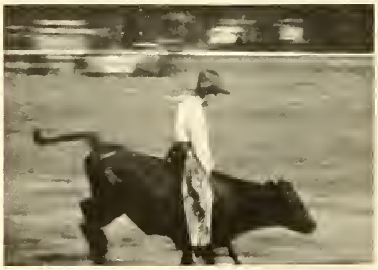
● The same lens as above. The horse was centered in the finder, and the camera was "panned," to follow the action.



● The calf is roped and the horse is putting on the brakes. Since action had shifted to far end of corral, a four inch lens was used for this shot.



● Cowboy dismounting, to finish "hog tying" the calf. The four inch lens was used.



● Calf riding at a rodeo. Since there was only one animal in the scene, a four inch lens was used for the whole action.

● Fire on an outboard motor racer during a race, taken with a four inch lens. Most shots of action on water require a telephoto, because of the distance from camera to subject.

● A candid closeup, made at Coney Island with a two inch lens. If a one inch lens had been used, the subject would have been aware that she was being filmed.

● A closeup of a Hopi Indian, taken during a dance. A wide angle lens was used, to show the whole action; a two inch lens singled out one dancer, and a four inch lens made this closeup of him.

● Navajo mother and baby, filmed with a one inch lens.

● Navajo baby taken from the same camera position, with a two inch lens.

● This rabbit was filmed with a two inch lens, which allowed the cameraman to stand far enough away so that he did not disturb it.

● Rocky Mountain squirrel, filmed with a two inch lens. A four inch lens would have been better, but there was not time enough to get it in place and to focus it accurately.

● Woodpecker on a bird feeder, filmed with a four inch lens. Film birds with the longest lens that you have available, for they are timid; the further away the camera is placed, the better.

● Closeup of a gannet, taken with a two inch lens, by Robert Coles, ACL. Gannets may be approached more closely than most birds.

● Here's a real telephoto shot — the full moon, filmed with the twenty five inch lens of a telescope!

Since telephotos for 16mm. cameras and the telephotos especially made for the purpose can both be used with 8mm. cameras, in this case the 8mm. movie maker has a considerable advantage in flexibility.

Lenses stronger than the two power telephoto are definitely in the class of special purpose accessories. They require a tripod. if the results on the screen are to be steady; and. in the case of black and white movies. filters are required, if the pictures are to be crisp and clear. Further. their use necessitates close attention to the viewfinder. to make certain that the subject is properly centered.

When you are using a powerful telephoto with color film, you will obtain best results by employing a polarizing screen. This device. however. is helpful only when one is shooting at right angles to the direction of the sun's rays. For that reason. don't film a distant object in color with a telephoto when you are shooting against the light. The scenes made in this way are never attractive. However, one rarely finds it desirable to make such a telephoto shot, anyway.

The viewfinders of most movie cameras indicate the field of a telephoto lens by a reduced area in the finder's window. When you are working fast, you will find even the full viewfinder window not too large for comfort; so, when you are shooting with a telephoto. you must concentrate carefully on the finder, to ascertain exactly what you are taking.

Composition is just as important in long distance movie making as it is in filming closer subjects. One must overcome the handicap of a smaller viewfinder area by taking greater pains.

But don't let this discourage you from using the more powerful telephotos. One must take care in making any good shot, telephoto or no telephoto, [Continued on page 398]

Reviewing the world

Film of New York World's Fair had one central idea

LEWIS B. SEBRING, jr., ACL

IF YOU want to film a World's Fair, get a definite idea and stick to it. Don't allow yourself to be diverted for a moment by the thousand and one other attractions outside the scope of the original plan, unless for some reason one of these happens to fit into the theme decided upon.

My idea for the New York World's Fair in 1939 was to obtain a complete record of foreign participation, inasmuch as, before the Fair opened, I had been most impressed by the fact that here would be the largest number of foreign nations ever assembled for such a show. I thought then, and I still think, that that represented the greatest single achievement of the New York exposition. It was literally a "World's Fair."

At first, I planned simply to make a single reel of foreign flags and pavilions, but, when I had compiled the list of nations which were to have pavilions, I found that it would be impossible even to get a couple of shots of each in one reel, to say nothing of the very necessary human interest and action. The picture was then expanded, on paper, to two reels; but, by the end of the first two months of the Fair, when film actually had begun flowing through the camera, I found that the only feasible thing was to make it a four reeler, roughly divided as follows: Reel 1—the British Empire; Reel 2—Western Europe; Reel 3—Eastern Europe, Asia Minor and Asia; Reel 4—South America and the United States.

One rainy day, while looking through the Medicine and Public Health Building, I found a large revolving globe, well enough lighted so that it might be filmed on Type A Kodachrome. Instantly, there flashed through my mind the subtitle, *World—Pass in Review*, and I had it; the countries would simply follow one another in order, and they would all be led off by a scene of the Coldstream Guards band, marching along with a lilting swing.

But, to obtain even this comparatively simple continuity required considerable planning before the Fair opened, and all was based on that business of getting an idea and sticking to it. In the first place, it meant becoming familiar with the Fair grounds. And, secondly, it called for a thorough advance knowledge of the foreign exhibits. And, lastly, it meant disregarding the entreaties of friends, to take this and that—always full of color, but not suited to the film.

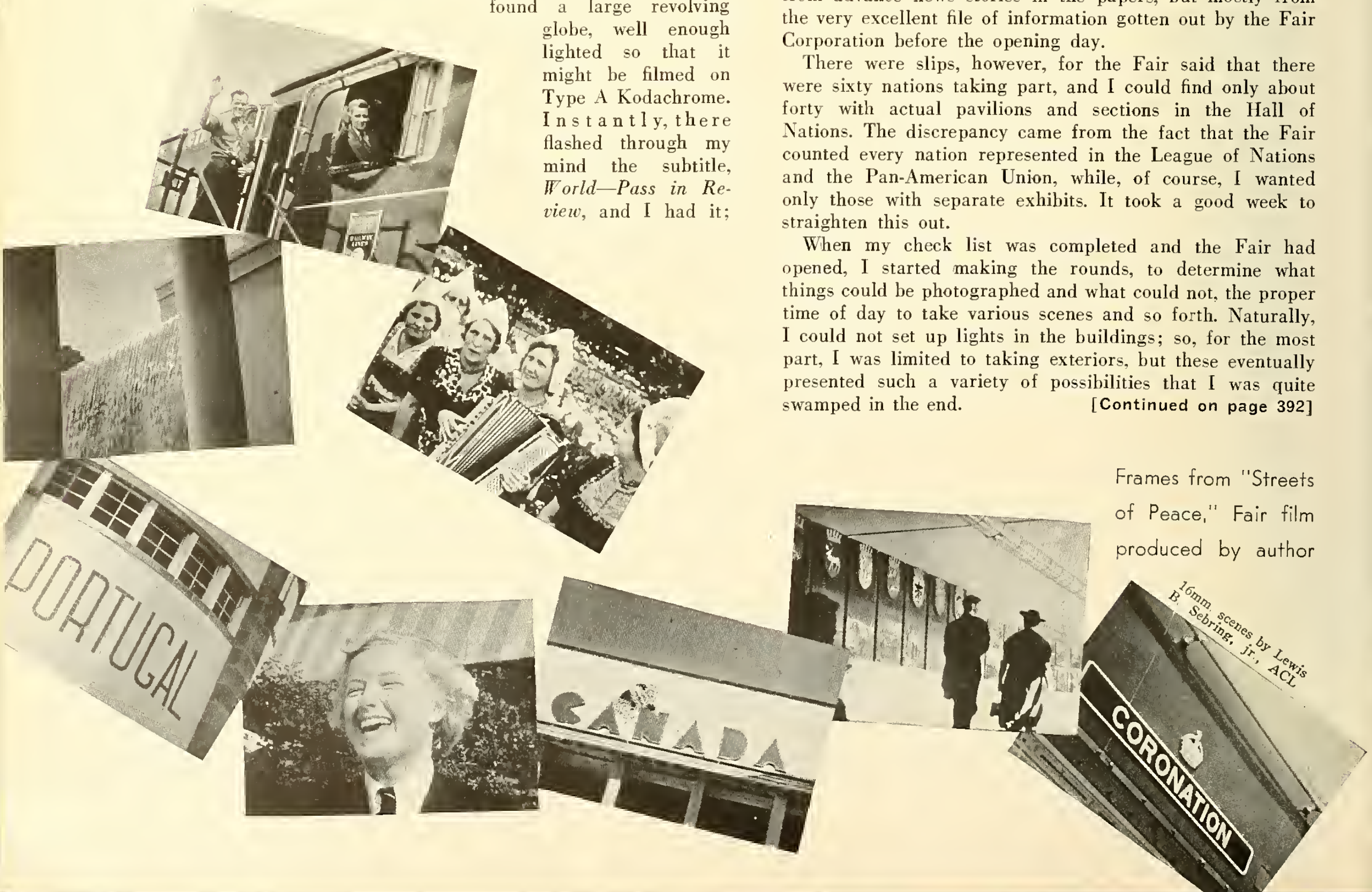
The first was possible through maps available in New York, although even the best of maps cannot indicate many of the little things that are helpful when one actually enters such a vast area as was the New York Fair. Miles of walking were necessary after the Fair opened, in order to get actual knowledge of the layout.

The second item, the knowledge of what the pavilions were to be and what they were to show, was obtained partly from advance news stories in the papers, but mostly from the very excellent file of information gotten out by the Fair Corporation before the opening day.

There were slips, however, for the Fair said that there were sixty nations taking part, and I could find only about forty with actual pavilions and sections in the Hall of Nations. The discrepancy came from the fact that the Fair counted every nation represented in the League of Nations and the Pan-American Union, while, of course, I wanted only those with separate exhibits. It took a good week to straighten this out.

When my check list was completed and the Fair had opened, I started making the rounds, to determine what things could be photographed and what could not, the proper time of day to take various scenes and so forth. Naturally, I could not set up lights in the buildings; so, for the most part, I was limited to taking exteriors, but these eventually presented such a variety of possibilities that I was quite swamped in the end.

[Continued on page 392]



Frames from "Streets of Peace," Fair film produced by author

16mm. scenes by Lewis B. Sebring, jr., ACL

16mm. scenes by Spot Film Productions, Inc.

Handsome shots in recent productions filmed by author

Is it exciting?

Ways to provide interest for almost any scene

SHERMAN PRICE

WHENEVER I look through the finder of my camera or view the finished result on the screen, I always ask myself, "Is it exciting?" By "exciting" I mean the quality of arousing any kind of emotional response on the part of the audience.

Every foot of film that you shoot *can* be exciting, if you are able to resist the temptation to press the trigger on the spur of the moment and if you will pause before shooting, to ask yourself the same question.

But you have got to be honest with yourself. You must be able to say "No!" when that is the truthful answer to the question, or the whole procedure will be a waste of time.

Of course, when the answer is "No!" you have to know what to do about it, and that is what we are going to discuss—a few ways to add what Hollywood calls "Oomph!" to everyday movie shots.

Take a chair, for instance. Let us say that it is quite a sturdy chair, built for years of service, and let us say that, for a very good reason, you want to take a picture of it.

All right, let us look through the finder. Forget everything else—even the mental image that you would have of the chair, if you were to close your eyes. Consider only what you see through the finder. Now, does it look sturdy and serviceable—or does it look like "just a chair?"

Let us lower the camera and look up at the chair (an upward angle always makes things look impressive). That's better! But, even a thin, spindly legged chair would look impressive from this angle, and we want this particular chair to symbolize strength, solidity.

How about pulling the chair out from the wall and pointing a separate flood or spotlight at the wallpaper behind the chair. Ah! The thick legs and sturdy construction of the chair stand out quite clearly in silhouette.

Now add an overhead light, to emphasize, in sharp relief, the heavy carving on the legs and back. They look almost like muscles now. We know that the chair is sturdy!

Only one more thing—the light on the background is spread out too widely and flatly, so that the wallpaper is a little too prominent a feature of the scene.

Well, that's simple. Close down the size of your spotlight, or move your flood light in closer to the wall, so that there is a round or oval area of light behind the chair, which shades off into a dark gray or black around the edges of the picture image.

Now see what has happened! One's attention is centered on the chair in the foreground—it practically pops out and hits you in the eye—and there doesn't seem to be any danger that this chair would collapse under the heaviest load! O. K. Shoot!

I have used the chair as the most prosaic example I could call to mind, to illustrate my belief that every subject under the sun (or your lights!) can be given the proper kind of "Oomph!" to sustain interest in a movie scene.

The problem boils down to:

1. Focusing attention on the subject of the scene and making it seem important enough to be worthy of one's interest.
2. Emphasizing some aspect of the subject that will appeal to the natural emotions of the average person in your audience.

The capacity to focus interest [Continued on page 389]

16mm. scenes by Dr. Adolph Nichtenhauser

Shots in "Eating Out," new health department movie

The non theatrical movie as used for various purposes

PRACTICAL FILMS

LAURENCE S. CRITCHELL, jr., ACL

New Health Department Film

Working in Flint, Mich., with the cooperation of the National Tuberculosis Association, ACL, Dr. Adolf Nichtenhauser has recently completed *Eating Out,* a 600 foot, 16mm. black and white study of conditions dangerous to health, that may develop in restaurants. Produced for, and with the cooperation of, the Health Department of the City of Flint, *Eating Out* is being shown, at the present time, twice a week in the city auditorium, and it will continue on that schedule for the next six months, until every food handler in Flint has seen the picture and has heard its accompanying lectures.

Several points distinguish the production of *Eating Out.* First, in spite of the necessity of studying and mastering United States Food Regulations as a preliminary step, Dr. Nichtenhauser wrote the scenario and completed both filming and editing within a period of six weeks. Second, the cost, including salaries of paid employees of the Health Department, who acted in the film, was only $257.00. And, lastly, a unique continuity conveys the entire story, up to the final stage, without benefit of titles; then recapitulation, with editorial comment, drives the lessons home. An achievement of almost pure visual instruction, this treatment—which permits the student to recognize the teaching points before they are identified—is stimulating and effective.

The film takes the audience behind the scenes of a mismanaged restaurant, to show what may happen to a particular order, between the time the waitress sets the silver wrongly to the point when the cook coughs into the meat. A later sequence shows parallel conditions in a clean restaurant; then the commentary, in subtitles, discusses the supervisory work of the Health Department of Flint.

Copies of *Eating Out,* available for sale to other health departments, may be obtained from the National Tuberculosis Association, 50 West 50th Street, New York City.

Visual Education News

From the Bureau of Educational Research at the Ohio State University, Columbus, Ohio, comes a summary of benefits gained from a traffic safety film project, sponsored during the semesters of 1939 and 1940.

Conferences, according to the report, heightened the understanding of those persons concerned, not only of traffic safety problems, but also of the ways in which motion pictures could be used to solve those problems. Secondly, everybody learned something about the cooperative production of motion pictures, a cooperation which extended from the Bureau of Educational Research to the schools themselves and to the pupils within the schools. Thirdly, the bureau feels that it has produced a series of films—thirteen in all—which illustrate a method of solving traffic safety problems and other community problems as well, whether they be problems of home safety, of recreation, of housing or of community planning.

How significantly the project has improved the safety behavior—the attitudes, information and skills—of the participating children and young people, the Bureau of Educational Research is trying to determine.

"But certainly," their report concludes, "we have used basically sound educational techniques. We have assumed that, by setting up direct participation with [Continued on page 396]

16mm. scenes by John C. Jay, ACL

"Sons of Eph" is a review of life at Williams College

Tom Hudgins

• Officers of Norfolk (Va.) Amateur Movie Club greet A. T. Hull, jr., Asiatic editor of Pathe News, at screening of his films sponsored by the club. Left to right, C. D. McMillan, jr., William Robinson, A. T. Hull, jr., J. P. Snyder, ACL, Fred Wilson.

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Clubs aid Red Cross Within the past month, two amateur movie clubs, in two different countries, have offered highly successful benefit screenings of their films for local chapters of their country's Red Cross. These groups are the Winnipeg Cine Club, in Canada, and the Newburgh (N. Y.) Amateur Cinema Club, in the United States. In each instance, the admission charge was a nominal one of twenty five cents, the attendance just over 500 and the return to the Red Cross the neat and much needed sum of $125.00 from each club.

Movie Makers is pleased to report these excellent and independent moves in the cause of war relief and to recommend the same practice to all other movie clubs in a position to follow it. The many outstanding films in the League's Club Library will be available without charge to any groups wishing to round out their own offerings.

In Winnipeg The program of films screened by the Winnipeg Cine Club, for the benefit of the Canadian Red Cross, included all prize winners in the group's annual Best Film contest. These were *Pioneer Daze*, a comedy melodrama, by John Phillips; *New York and World's Fair*, a vacation record, by Roy Jacobite, ACL; *Western Tour*, a travel study of the Canadian Rockies, by Dr. C. H. Goulden, ACL. To *Pioneer Daze* went the first award of the Eaton Trophy, a handsome cup recently donated to the Winnipeg club by the camera department of the T. Eaton Company, Ltd. Members of the Toronto Amateur Movie Club were the judges.

At Newburgh Meeting in the auditorium of the Broadway School, the Newburgh Amateur Cinema Club offered the following on their benefit program: *Parade of Flowers*, by Dr. C. S. McWilliam, ACL; *Caribou Hunt in Newfoundland*, by John P. Davenport, ACL; *Behind The Bottle*, by William R. Hutchinson, ACL; *Parade In October*, by Dr. William F. Small, ACL; *Friendly Invasion*, a film produced by the club for the Orange-Sullivan Council of the Boy Scouts of America. *Polish Wedding*, a war orphan itself in the field of amateur movies, was presented as the feature film of the evening and was described by Duncan MacD. Little, ACL, of New York City, its sponsor in this country.

Agencies cooperating with the movie club in arranging the benefit screening were the Board of Education, the Moore Printing Company, the *Newburgh News* and radio station WGNY.

Torrington dines Nearly forty members and guests of the Torrington (Conn.) Cinema Club, ACL, attended the first annual dinner of that group, held recently in the city's Conley Inn. In a brief business session preceding the film program, officers for the coming club year were elected as follows: Raymond B. Bennett, ACL, returned as president; Pasquale D'Amato, vicepresident; Grace Heffernan, corresponding secretary; Eileen Fitzgerald, recording secretary; Arthur Wootton, treasurer.

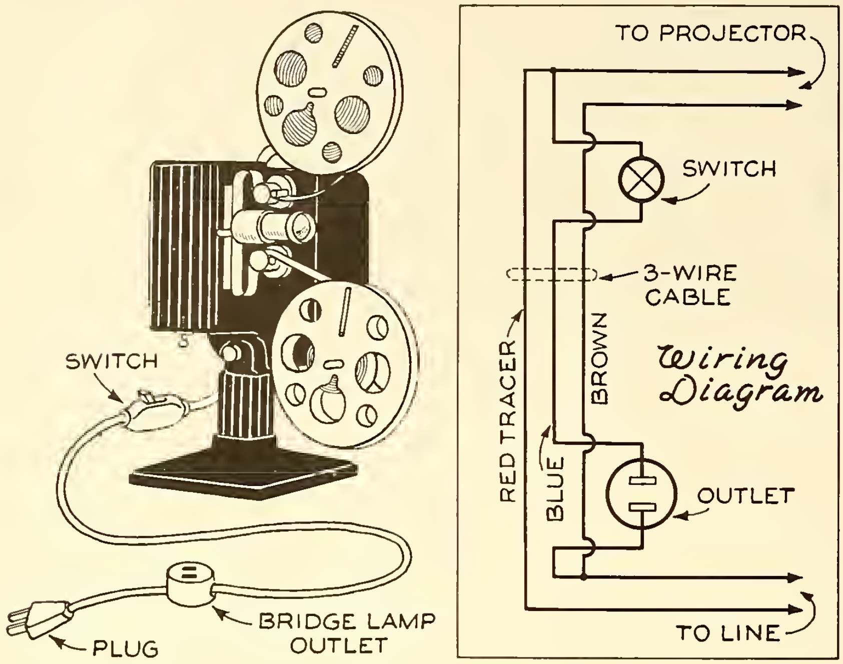
James W. Moore, ACL, club consultant of the Amateur Cinema League, announced the winners of the club's annual contest, which had been judged by the service staff of the League, and explained to the membership the standards on which these reels had been judged.

First award, a handsome trophy donated by Margaret Graham, ACL, founder and [Continued on page 399]

• At right, members of Los Angeles 8mm. Club broadcasting a meeting over station KECA. Left to right, Leo Caloia, William Wade and Paul Cramer.

• Below, shooting By Rocket to the Moon, *production of the Triangle Cinema League of Chicago.*

Triangle Cinema Photo



Wiring for convenient switch to control a lamp from a projector

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Handy switch When L. T. Bruhnke is ready to start his projector, he need not call to one of his guests to turn out the room lights, for he simply snaps a switch that is placed close to the machine, and a bridge lamp located some distance away goes out.

He replaced the two wire cord on the projector with one of three wires and installed a switch at the projector and a special outlet near the other end of the cord. When it is wired, as shown in the diagram above, it will serve to turn on a bridge lamp plugged into the special receptacle, as shown. Such an arrangement does not interfere with the normal operation of the projector, for it simply controls the outlet.

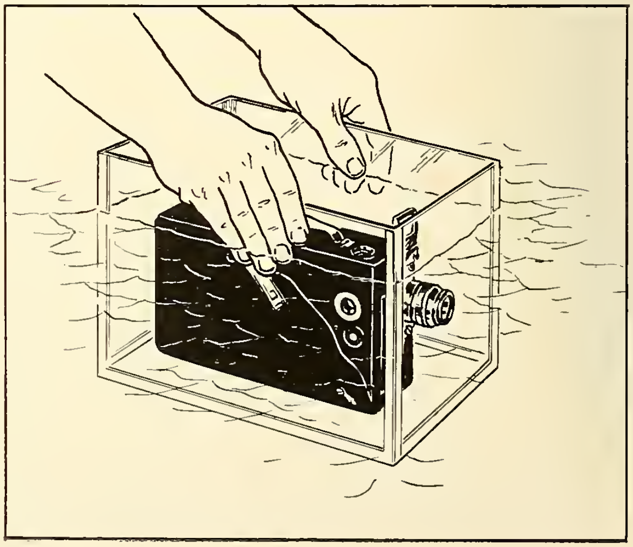
The bridge lamp may be switched on and off at any time by the operator of the projector, whether the projector is running or is still.

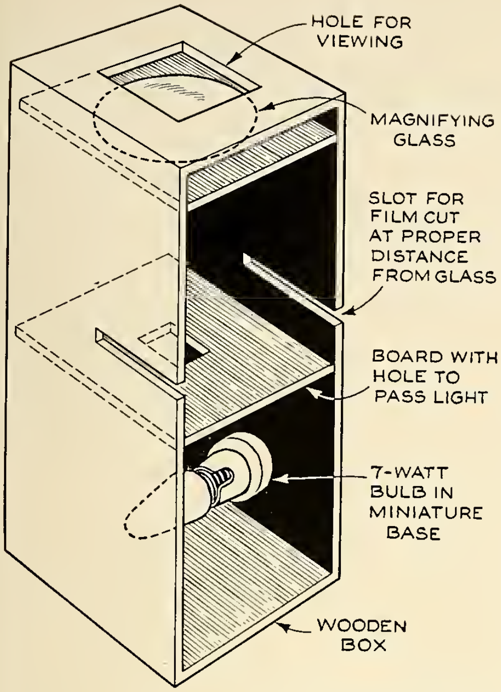
Total darkness In order to rewind modern, fast panchromatic films or color films, for double exposure or similar tricks, it is imperative that one have either an efficient changing bag or a darkroom which has been specially prepared. It is very seldom that a closet or similar room will be completely darkened by closing the door. Although it may seem quite dark at first, one will find that, after he has been in such a room for a few minutes, faint streaks of light will appear under the door. Such light would instantly fog film. Even if it seems very dark outdoors, there will still be more than enough light to ruin film. Take no chances with light leaks, and use either a tested darkroom or a changing bag for rewinding with these films.

Under water Novel and instructive scenes of swimming can be made with a movie camera placed just below the surface of the water. A small, sturdy tropical fish aquarium may serve as a means of bringing the camera a few inches beneath the surface of the water. If a suitable aquarium is not available, one can make, from wood or metal, a small water tight box in one end of which a glass pane is cemented. Cameras with a waist level finder are most suited for use with such a device.

Lettering Here is another titling aid for the movie maker whose hand lettering is none too good. Secure a rubber stamp outfit (the No. 3 size is about right) and, with it, care-

Easy method of making underwater shots




HOLE FOR VIEWING
MAGNIFYING GLASS
SLOT FOR FILM CUT AT PROPER DISTANCE FROM GLASS
BOARD WITH HOLE TO PASS LIGHT
7-WATT BULB IN MINIATURE BASE
WOODEN BOX

A homemade film viewer designed by Art Winters

fully set up the title that you wish to print. Make a light, but clean cut, impression and, when the ink is thoroughly dry, outline the letters with a fine pen and India ink. Fill in the outline with India ink, to get solid black letters. The job is surprisingly easy. Take a good deal of care in lining up the rubber letters in the holder, so that the title will be printed in straight lines.

If you wish to make titles on reversal film, do the lettering on tracing paper; then make a contact print on ordinary photographic printing paper. In case you would like a color background, use blueprint paper instead of photographic paper. In both cases, you will find that you have white letters against a dark background.—*Carlyle F. Trevelyan.*

> *Have you worked out any new and clever ideas to aid in your movie making? Have you built any new gadgets or improved on some old ones? If you have and if they have not appeared in print, send them along to* The Clinic. *A usable item with pictures or sketch will bring you four dollars. Send in your ideas!*

Park hints The League's vicepresident, John V. Hansen, ACL, who recently completed an extensive tour of the great Western National Parks, reports that a good deal of helpful information can be obtained from the lectures given by Park men. These talks, often illustrated with movies, are usually given in the evening at hotels and other lodging spots. Movie makers contemplating filming the Parks are advised to write to the National Park Service, Department of the Interior, Washington, D. C., for pamphlets describing the Parks that they intend to visit. A knowledge of what lies before them will aid greatly in planning a complete picture.

Viewer A magnifying glass, a small electric light bulb, with base, and a few pieces of plywood supplied the material for an editing aid, designed by Art Winters. The drawing shows the arrangement of the parts. The only critical measurement is the distance from the film slot to the magnifying glass. This can readily be determined by trial. The slot should be smoothly cut and well sanded, so that no sharp edges will be presented to the film as it is inserted. If desired, one may add a side to the bottom compartment, to shield the light from the eyes of the user, although this is not essential by any means. A cord and snap switch would complete the viewer.

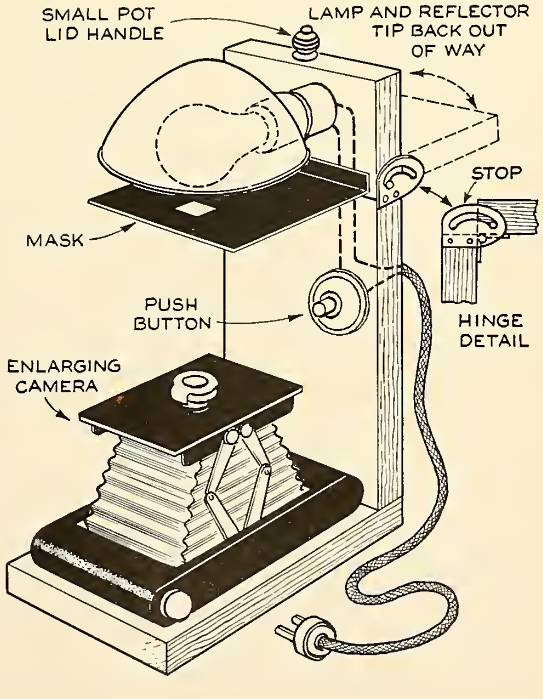
Enlarger support If a considerable number of frame enlargements are to be made, it is convenient to have some sort of permanent setup for lamp and camera. The drawing below shows a plan for a stand designed to hold a Kodak 16mm. Enlarger. The stand holds the lamp at a set distance from the film, and a shield or mask is provided to keep the heat from curling the film during exposure. The top of the upright board is hinged, so that the lamp can be swung back out of the way when the camera is removed for loading or turning the film winding knob. A push button switch may be placed as shown, in order to provide a convenient means for turning the light on and off.—*Kenneth F. Space, ACL.*

"Pan" heads It is a good plan to take your tripod "panning" head apart occasionally and to clean it carefully. Dust is bound to accumulate in the working parts of the head, and it causes wear and sticking, so that smooth movement is impossible. While some movie makers grease the bearing surfaces, it will generally be found that graphite makes a smoother lubricant. It has less tendency to stick at the start of a "pan" or tilt.

Sequence it The most prominent fault with most amateur travel films is the sad lack of sequencing. In traveling, one has a tendency to make snapshot scenes, and, as a result, one soon compiles a collection of subjects represented by single scenes. It is impossible to edit such material satisfactorily. If a subject is worth filming, it is worth several shots from different distances and viewpoints. Such scenes can always be edited with interesting results.

Program Those who are charged with the responsibility of providing interesting programs for

[Continued on page 394]



Support for an enlarging camera for movie frames

Take it in your str

with CINÉ-KODAK FILM

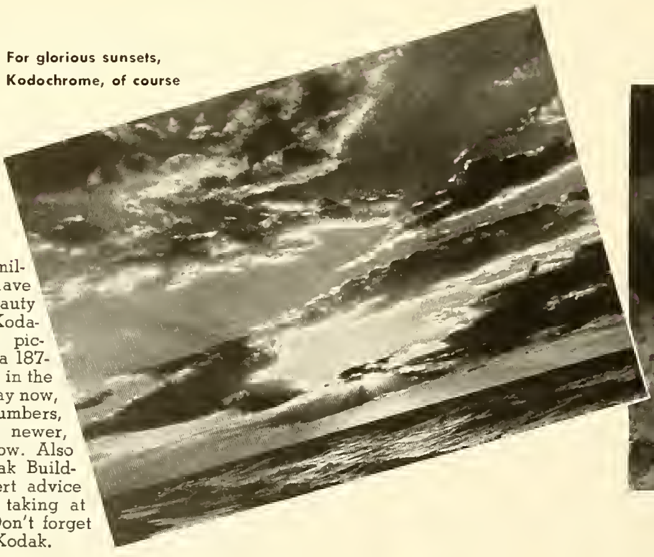
WITH Ciné-Kodak Film in your camera you have the confidence that is essential to really good movie making. You can concentrate, without film worry, on the fascinating business of getting the kind of movies you are proud to show as your own.

You know that Ciné-Kodak Film, in any type, is uniform. You know that it has the clear, clean brilliance that distinguishes a really superior film. And it's a comfort to know that the processing it will get at an Eastman processing station (without additional charge) will make the most of every frame.

Panchromatic Ciné-Kodak Films are the world's standard of excellence. Ciné-Kodak Kodachrome Film is truly unique—the full-color film of unapproached excellence.

Whatever your filming need, there's a Ciné-Kodak Film to meet it. Insist on the film you can rely on.

For glorious sunsets, Kodochrome, of course



For delicacy, Super-X; for color, Kodachrome

KODAK'S NEW COLOR SHOW—AGAIN THE HIT OF THE NEW YORK WORLD'S FAIR

Last year and this, millions of people have marveled at the beauty and drama of Kodachrome full-color pictures projected on a 187-foot screen, longest in the world. And every day now, in increasing numbers, they're seeing the newer, greater show. Also at the Kodak Building — expert advice on picture taking at the Fair. Don't forget your Ciné-Kodak.

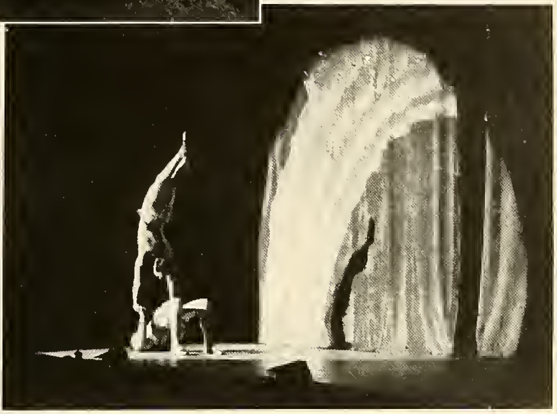
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

le —

For scenics, use Kodachrome; or Super-X, with a filter

Sunny beaches—any film except Super-XX, which is much too fast



For stage work, use 16 mm. Super-XX or 8 mm. Super-X (If your camera lens is an f/1.9, Kodachrome Type A can be used)

For fog or after dark, use Super-XX

8 MM. FILM

SUPER-X (8 mm.) is the speed film for 8 mm. movie enthusiasts. It has put the once impossible shots easily within the range of most 8 mm. cameras. Price, per 25 foot roll, $2.25; 25 foot magazine, $2.50.

8 MM. "PAN" is the famous, fine grain, wide latitude film that popularized 8 mm. movie making. It has a very wide utility which, together with its low price of $2 per 25 foot roll, accounts for its popularity.

16 MM. FILM

SUPER-X Ciné-Kodak Film (16 mm.) is the favorite outdoor film for general work, yet it is fast enough for indoor movie making with ample light. Super-X is a beautifully clean-cut film, with very fine grain, considerable latitude, and full panchromatic response to filters. Prices: 100 foot roll, $6; 50 foot roll, $3.25; 50 foot magazine, $3.50.

SUPER-XX Ciné-Kodak Film (16 mm.) is the speed film, for it is not merely fast—it's *good* and fast. Super-XX is the film for movies indoors, at nighttime sports events, or for daylight shots when the light is poor. In bright sunlight, a Neutral Density Filter is necessary to prevent overexposure at f/16. Prices: 100 foot roll, $6.75; 50 foot roll, $3.75; 50 foot magazine, $4.

CINÉ-KODAK SAFETY FILM (16 mm.) is an inexpensive film of remarkably good quality, usually reserved for use when the special capacities of the other films are not required. In 100 foot rolls only, at $4.50.

KODACHROME — 8 MM. AND 16 MM.

This is the superb, full-color film that has given the home movie world color mastery. It is made in two types, Regular for use by daylight, and Type A which is color-balanced for use by Photoflood light.

Prices (either type): 100 foot 16 mm. roll, $8; 50 foot 16 mm. roll, $4.30; 50 foot 16 mm. magazine, $4.65; 25 foot 8 mm. roll, $3.40; 25 foot 8 mm. magazine, $3.75.

Take it in your stride—

with CINÉ-KODAK FILM

WITH Ciné-Kodak Film in your camera you have the confidence that is essential to really good movie making. You can concentrate, without film worry, on the fascinating business of getting the kind of movies you are proud to show as your own.

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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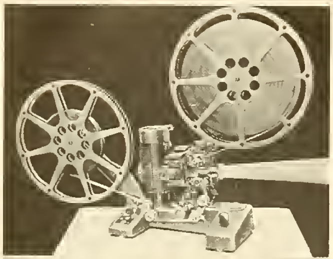
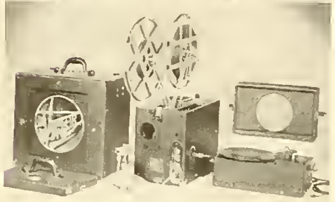
PHOTOGRAPHIC TRADE SHOW

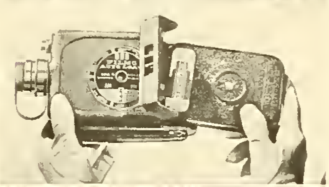
Cine offerings to be seen at movie dealer gathering



"Showmaster," 16mm. silent projector, Bell & Howell Co.

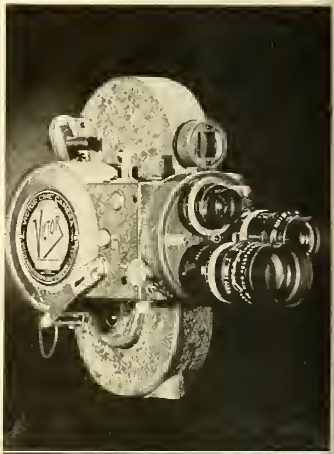


Animatophone, complete outfit for showing sound on film, or silent film, with disc or voice accompaniment, Victor Animatograph Corp.



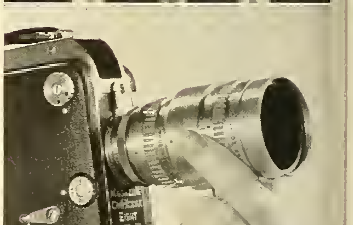
Filmo Auto Load 16mm. magazine camera, Bell & Howell Co.

"Battle For France," film subject by Castle Films, Inc.



Victor Cine camera, turret model, Victor Animatograph Corp.

Willo Cine Tripod, Willoughbys



Magazine Cine-Kodak Eight with new 50mm. Kodak Anastigmat f/1.6, Eastman Kodak Company

THE shape and form of things to come in the photographic industry, as well as the products and services of the present, will be revealed in the Combined Photographic Industry Conventions and Trade Show, sponsored by the Photographers Association of America and the National Photographic Dealers Association. In all the history of the industry's conventions, this is, perhaps, the most unusual, because of the very wide coverage of the interests of the field, given by both associations together.

This year's Trade Show will be held in Chicago, at the Hotel Stevens, from August 19 to August 23. As its title indicates, the meetings and exhibits will be held primarily for the trade; although there will be "open nights" for the public on Monday and Tuesday, August 19 and 20, from 7:30 to 9:30 P.M. The public's attendance will be limited to those receiving tickets of invitation and, of course, to those whose travelling facilities are within range of Chicago. Tickets may be procured from dealers in the Greater Chicago area.

Members of the Amateur Cinema League are invited to attend the show on the two "open nights," and a League member can gain admittance simply by showing his ACL card to the door guard at the exhibition hall. Remember that the show is open to the public only on the evenings of August 19 and 20. Otherwise it is restricted to the industry.

Since the movie field will be so well represented by exhibitors at the show, movie makers will be interested in the highlights of some of the products to be presented there. The show is a mammoth trade meeting, but everything exhibited, said and done is directed towards the ultimate approval of the consumer.

We present here, with the cooperation of Trade Show exhibitors, a representative selection of some items of interest to the cine and associated fields. It is impossible to cover everything of this nature that will appear at the show. The scope of the exhibition is so large that space does not allow it, nor is all the information available at this writing. However, one may gain an excellent idea of the nature and importance of the cine representation from what is here presented.

A convenient foot switch and other light control devices are to be shown by Irvin I. Aaron & Associates, Milwaukee, Wisconsin, as well as lighting units by the Acme-Lite Manufacturing Co., of Chicago.

Agfa Ansco, Binghamton, N. Y., claims an entire wing of the second floor exhibit hall and features its many forms of photo sensitive materials, of course including its cine film emulsions, in 8 and 16mm. The new cameras introduced by this firm for miniature and related still photography, including self synchronizing flashlamp models. are also to be displayed.

Then, there will be Albert Specialty Co., of Chicago, featuring the famous Besbee Products, recently taken under this company's wing. Display of a new cine tripod of great interest is also promised and demonstrations of the Albert Radiant Hi-Flect screens will be given. Too, there is shown the interesting line of still photographic accessories which this firm has made popular.

The Ampro Corporation, of Chicago, whose product has so long been familiar to MOVIE MAKERS readers, will demonstrate its complete range of projection equipment, the 16mm. silent Ampro and the 16mm. Amprosound, as well as the latest A-8 Ampro 8 mm. projector and accessories.

Bausch & Lomb Optical Company, of Rochester, N. Y., will have optical apparatus and fine lenses for taking and projection.

Bell & Howell Company, of Chicago, will present a complete line of movie requisites for shooting and screening. Here, we shall be able to inspect the details of the new Auto-Load magazine turret camera, the first on the market. There also will be representative models of all the other B & H 16mm. and 8mm. apparatus, the Filmosound 16mm. projectors, including beautiful new models for the home in walnut cases, and, among accessories, the interesting new Filmotion Viewer and Editor.

Burke & James, Inc., of Chicago, will have a comprehensive exhibit which includes the new Solar Enlarger with its many accessories.

Castle Films, of New York City, claims constant interest in the showing of its outstanding film subjects which cover the very latest news developments, particularly of the European situation. The unusual film, *Battle for France*, will be featured here.

Chess-United Company, Inc., of New York City, will offer the Omag sunshade filter kits for practically every cine camera on the market. Commercial Metal Products Co., of New York City, will display an interesting line of still and movie accessories under the "Compco" name, including lighting equipment and reflectors and film storage cases.

Da-Lite Screen Co., of Chicago, will present six types of portable projector screens, and the popular, electrically operated Da-Lite Electrol hanging screen. There also will be the self erecting Challenger, which provides its own tripod support, and the Da-Lite Unipod for convenient steadiness in picture taking.

Defender Photo Supply, of Rochester, N. Y., will have a large allotment of space for photo sensitized products and will exhibit DuPont film.

DeJur-Amsco Corp., of Shelton, Conn., will demonstrate their well known photo cell exposure meters and the brand new DeJur enlarger. DeVry Corp., of Chicago, a pioneer in the field of portable motion picture apparatus, features 16mm. and 35mm. equipment.

Eastman Kodak Co., the largest single exhibitor in the Show, really needs all the space taken, to exhibit even a representative selection of its photographic products. Naturally, foremost among the movie exhibits will be the new Magazine Cine-Kodak 8, which has already attained a commanding position in the field by reason of its loading ease and other features. The lower priced Model E Cine-Kodak, proud of its new, *f*/1.9 lens, also will be prominent. Outstanding results in Kodachrome will be in evidence, as also will be a multitude of the photographic and movie aids which this great pioneer has brought to the service of picture makers.

Effen Products, of Brooklyn, N. Y., will show 8mm. and 16mm. reels and cans, also tripods and other accessories. Excel Movie Products, of Chicago, will have a new 8mm. camera and projector, also an 8mm. titler and Federal Stamping & Engineering Corp., of Brooklyn, N. Y., will exhibit new enlargers.

Fink-Roselieve Co., Inc., of New York City, will have the complete, interesting line of F-R photo accessories, including the F-R Hi-Spot, a convenient spot lighting aid for movies as well as stills. Folmer Graflex, of Rochester, N. Y., will present new equipment.

The General Electric Lamp Department, of Nela Park, Cleveland, Ohio, has an illuminating display which will feature the "Mighty Midget" photoflash bulb, as well as Photoflood lamps for movies and stills.

C. P. Goerz American Optical Company, of New York City, will show movie and still taking lenses and Gevaert Company of America, of New York City, will exhibit sensitized products, including movie film.

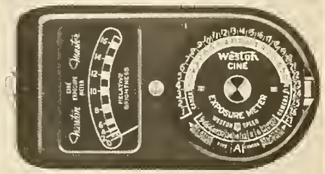
Hornstein Photo Sales, of Chicago, will have the Precise Synchrolite, and the Faultless reel and projector cases. Intercontinental Marketing Corp., of New York City, will show its compact and efficient photo cell exposure meters, the Photrix Cine, designed especially for cine work, and the Lutrix, with interchangeable dials, which serves a universal purpose. Novel and useful is this firm's new "small spot photometer" which enables one to make selective exposure readings on parts of the ground glass or enlarger image.

International Research Corp., of Ann Arbor, Mich., will display the well known "Argus" cameras and accessories.

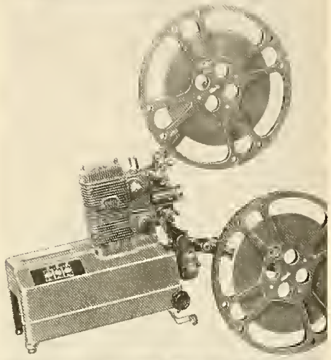
The Keystone Co., of Boston, Mass.,

[Continued on page 396]

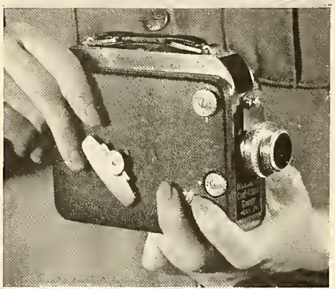
Critic Exposure Meter, DeJur-Amsco Corp.



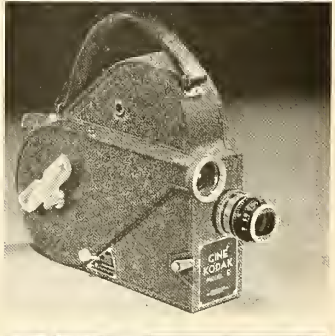
Master Cine Exposure Meter, Weston Electrical Instrument Corp.



Amprosound Projector, for showing sound or silent film, Ampro Corp.

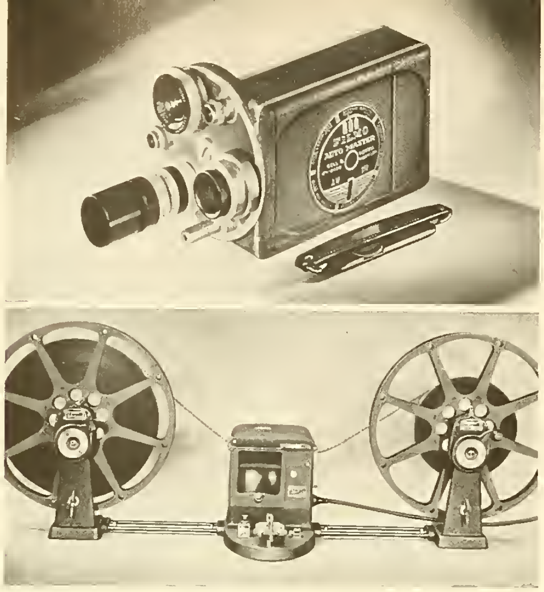


Magazine Cine-Kodak Eight, Eastman Kodak Co.



Cine-Kodak E, f/1.9 Model, Eastman Kodak Co.

Photrix Small Spot Photometer, Intercontinental Marketing Corp.



• *Top, new Filmo Auto Master combines magazine loading with turret. Below, Filmotion Editor with viewer, splicer and heavy duty rewinds.*

NEWS OF THE INDUSTRY

Answers the query, "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

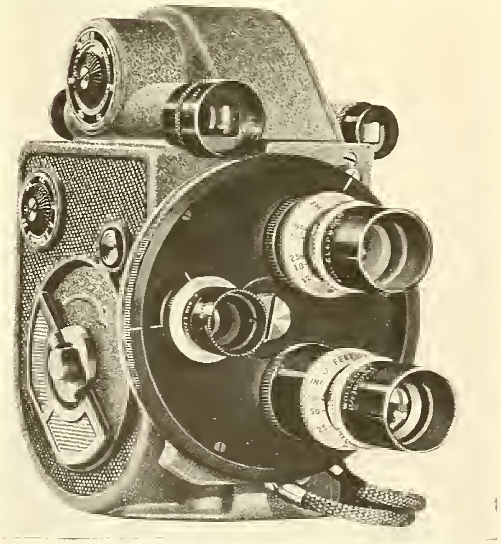
Turret magazine To the convenience of the magazine loading type of 16mm. camera now comes, for the first time, the added advantage of the turret head. The pioneer in this field is the Bell & Howell Company, which has just announced its new turret Filmo Auto Master.

Incorporating the 141 mechanism, the new instrument is housed in a newly designed modern case. The turret is of the three lens type and will accommodate wide angle, fast or telephoto objectives, in fact, all the lenses now made for use with the Filmo.

Mounted directly on the turret, beside each lens, is the corresponding viewfinder unit. By this arrangement, as the turret is rotated, the correct field is automatically indicated for whichever lens assumes the taking position. The finder provides a full sized image in each case.

A "Steady Strap" handle is provided, which screws into the tripod socket of the camera. A new, built in exposure calculator is also a feature, giving correct exposures for all normal purposes in black and white and color.

The new instrument is provided with four speeds, from sixteen to sixty four frames a second, and it also has a single frame release and operating lock. Equipped with Taylor-Hobson *f*/2.7 lens, the Auto Master lists at $195.00. Complete information may be had from Bell & Howell Company, 1801 Larchmont Avenue, Chicago.



• *Revere Model 99 is an 8mm. camera with three lens turret and extra optical viewfinder.*

Rabsons for records To supplement its services to movie makers, RabSons, 111 West 52nd Street, New York City, now brings its music and record department into the picture. Experts in this department will advise filmers on the appropriate selection of records to accompany movies, an important service in view of the increasing number of amateurs who use single and double turntables. RabSons has an unusually large stock of records. Excellent facilities are available for record auditions, and a recording studio is maintained for those who wish to provide their own voice or music. A library of sound effect records is also featured. The department is in charge of Sophe Rabson.

Weston Master Cine Recently introduced is the new Weston Master Cine exposure meter, which, in addition to features that characterize the Weston Master exposure meter, also incorporates two important advantages: (1) a viewing angle of twenty five degrees, which is approximately the included field of the normal one inch movie lens; (2) a "preset" type of exposure dial, in which the film speed, frames a second and other factors may be set in advance, so that the correct lens aperture for the light conditions which obtain may be read at a glance.

The exposure dial provides for film speed readings from .3 to 800 Weston. The sensitivity of the meter is said to provide an easily readable pointer movement for any light condition under which a movie camera can be used with the fastest lens and film available. In addition, a special "lowlight" scale is provided, which operates in a manner similar to that of the Weston Master.

The new instrument, designed to fit comfortably in the hand, is provided with a silk ribbon cord for convenience in carrying. Its price is $24.00. Complete details may be had from the manufacturer, Weston Electrical Instrument Corporation, Newark, N. J.

Murphy book An unusually complete photographic supply catalog has recently been issued by George Murphy, Inc., 57 East 9th Street, New York City. Movie and still equipments are covered. The catalog has 272 pages and may be had for twenty five cents, which sum will be refunded on the first purchase of one dollar or more in value.

Dual amplifier Twin Victor Animatophone projectors may be used, to give a continuous sound picture show as long as desired, by employing the new Model R amplifier. This has connections for two Victor sound projectors, and a single changeover switch stops one projector and puts the other in operation. Pub-

[Continued on page 401]

THE MEN BEHIND THE COUNTERS

Dealers association meets in convention in Chicago

Charles Bass, President of N.P.D.A.
Bass Camera Company, Inc.
Chicago, Ill.

"THE man behind the counter"—he who deals with you so affably; who patiently explains the good points of movie equipment and film; who shows you everything in the store, so that you may compare and decide—what are his problems? His job is far more complicated than simply standing behind the counter and filling out a sales slip. He must be alert to every new development; he must know trends; he must be intimately in touch with public demands in order to keep his stock fluid.

To help keep him abreast of these details which unite to give better service to the customer, the mutually helpful National Photographic Dealers Association was formed. Its history and personnel are of especial interest this month, in view of the coming trade show in Chicago which it is sponsoring.

In 1933, a number of representative photographic dealers were brought together to formulate an NRA code, and this group later organized a Photographic Dealer Association. Its first meeting was held in New York City on August 8. Percy Y. Howe, president of George Murphy, Inc., a figure of experience in the field, was chosen to represent this first dealer body, and was elected president.

Joseph Dombroff, of Willoughbys, New York City, was first treasurer and Henry Herbert (of the firm in New York City which bears his name) was secretary. These men, with their associates, established the foundation of the present ideals of the National Photographic Dealers Association, whose enunciated principles are "to improve standards of labor and maintain a high standard of quality; to improve and encourage fair trade and good business practice."

By the second year of its existence, under the leadership of Mr. Dombroff as president and of Mr. Howe as treasurer (a position which he holds to this day), the association was well established and thriving.

The existence of the N.P.D.A. advantages consumers, manufacturers and dealers. By helping to stabilize services, prices and practices in this branch of the industry, which establishes front line contact with the public, the N.P.D.A. has done much to bring the photographic industry to its present active state. [Continued on page 392]

Executive secretary and a group of N. P. D. A. officials

H. O. Bodine, ACL
Executive Secretary

Louis C. Greiner
Dodd Company
Cleveland, Ohio
Regional Chairman

Ralph Harris
Ralph Harris & Company
Boston, Mass.
Regional Chairman

Anderson Studio

Peter Hauenstein
Northern Photo Supply Co.
Minneapolis, Minn.
Regional Chairman

Percy Y. Howe
George Murphy, Inc.
New York City
Treasurer

Benjamin Klein
Klein & Goodman
Philadelphia, Pa.
Regional Chairman

H. W. Lawrence
Lawrence Photo Supply Co.
Wichita, Kansas
Recording Secretary

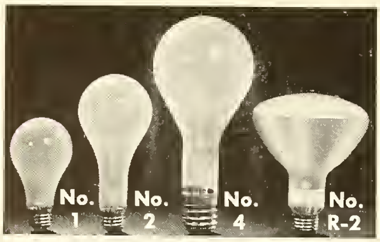
Herbert Luhn
San Francisco Camera Exchange
San Francisco, Cal.
Regional Chairman

Laurin P. Marlowe
E. G. Marlowe Company
Dallas, Texas
Vice President

New FUN for dull days

Get G-E Photofloods and get busy

● There will be hundreds of precious indoor scenes you'll want to film this summer. Take them on dull days . . . with G-E Mazda photoflood lamps and enjoy new fun. For these are the lamps that help you get clear, sparkling pictures indoors and at night. They are made by the folks who make the lamps that Hollywood uses. And they are made to fit *your* needs. Get some today at new low prices. Two sizes fit most requirements: No. 1, **15c**; No. 2, **30c**. And for extra light try G-E photoflood No. R-2, **85c**.



New G-E Photo*flash* No. 5, the mighty Midget that brings you extra safety, extra convenience and an amazing punch of light **now only 13c.**

GENERAL ELECTRIC
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HIS THIRD BIRTHDAY

THESE frame enlargements from *The Three O'Clock Club*, by Dr. John S. Papa, of Bristol, Conn., illustrate how one movie maker achieved natural expressions and unconscious acting on the home screen, by giving his subjects something to do.

On 200 feet of 16mm. Kodachrome, Dr. Papa filmed three episodes from the third birthday of one of his two children, and, although the episodes are connected with each other only by titles, they are so full of good sequencing and vitality that the film was awarded third place in a recent contest held by the Bristol (Conn.) Cinema Club.

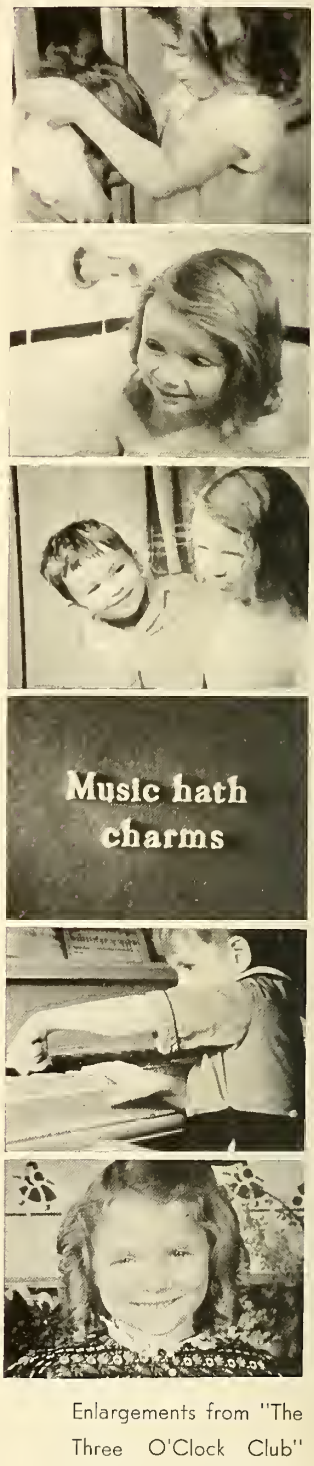
A clean hero

The first three frames were taken from the initial episode in the film. Here, following a title, *Cleanliness is next to . . .*, Dr. Papa showed the young lady of the house helping her younger brother, whose birthday it was, to get ready for the bath. The illumination was simple and direct, with ample light upon the background, and the camera was close enough to the subjects to catch their expressions as they tussled with the buttons. Dr. Papa was naturally restricted in camera movement by the narrow confines of the bathroom, but he overcame this problem by varying the subject of his closeups, sometimes showing the boy and sometimes the girl. A little soap in the eyes of her brother created the quizzical amusement in the one frame of the girl.

He was musical

The next episode showed the children dressing. This sequence was comparatively short and it was followed by the title shown in the illustration, *Music hath charms . . .* In each case, Dr. Papa's titles, although simple and short, served to arouse curiosity about the forthcoming scenes. The words were made with metal letters, laid upon a colored cardboard background, and the letters were side lighted to accentuate their depth. Also side lighted was the scene that followed the title, showing the young lad in another tussle, this time with birthday tunes. The low viewpoint served to give importance to his figure in its relationship to the considerably larger piano.

The third, and closing, episode of the film showed the birthday party itself. In the frame enlargement of the little girl is an example of the charm added to a scene by the choice of a harmonious and engaging background—in this case, the wall of the nursery. But, throughout the film, Dr. Papa achieved his best effects by giving his subjects something to occupy their attention.



Enlargements from "The Three O'Clock Club" by Dr. John S. Papa

A "free for all" scenario

[Continued from page 367]

the surf for a swim.

39. Several shots of swimming and the surf.

40. One by one, the family comes out and lies on the sand to dry. Mother comes first, then Daddy next.

41. By the time the children arrive, Mother and Daddy are lying with towels over their faces, to protect them from the sun.

42. Jean gets an idea and explains it to Johnny.

43. She goes to her mother and he to his father.

44. They kneel beside their parents and quietly start to dig holes in the sand beside them.

45. When good sized holes have been dug, they undermine Mother and Daddy simultaneously, who roll into the shallow holes.

46. Both parents shake their heads, as if there could be no rest.

47. Each one runs after a child and chases him over a dune and out of sight.

Take your time

[Continued from page 370]

the church of our Archbiship. Wasa beelt in 1744."

4. Medium shot of Basilica.

5. Closeup of an architectural feature of the Basilica.

6. Long shot of carriage moving along street.

All the landmarks are visited in this informal way, and we see also the quaint old houses, the fortifications with their guns, the bilingual traffic signs and other interesting incidentals. The angles from which the victoria and the coachman are filmed are varied constantly, so that monotony is avoided; these connecting shots are very short, generally less than six seconds, so that they merely suggest progress. I paid for this continuity scheme, because the coachman charged me extra for a tour that was so often interrupted by filming. I also made some of the shots of the landmarks on later trips taken on foot. This gave me time to study adequate composition and lighting.

The titles in dialect—a chancy expedient—have universally pleased those who have seen the film. I believe that they have made it easier for the audience to make themselves a part of the trip.

Always people

Following the tour in the victoria, the film shows a leisurely series of scenes of the citizens of Quebec, going about

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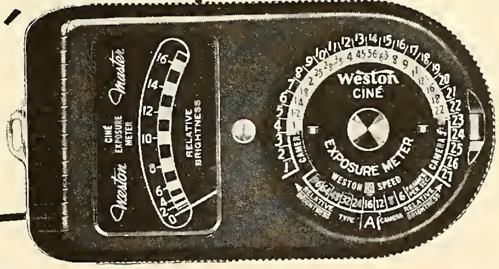

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WESTON *Exposure Meters*

their customary activities. These were filmed while I wandered here and there on foot, hunting for anything that I believed would present the particular quality of Quebec life. In making these shots, a telephoto lens was invaluable. I often stood thirty feet away from interesting street groups, nearly covered by the enormous umbrella which almost every street vendor uses to protect his wares. The results in closeups are convincing to the audience. To get the ten shots that I finally used required three hours of umbrella hiding, but not a single one shows any evidence that the subjects were aware of me or of my camera.

Another series of sequences that arouses interest shows a group of dock hands loading cargo into one of the small schooners that ply between Quebec and Labrador.

No royal light

I had intended to end *St. Lawrence Sketches* with scenes of the visit of King George and Queen Elizabeth. I managed to get an excellent vantage point from which I had hoped to get closeups of Their Majesties, but, unhappily, the light was inadequate and the results were not usable.

St. Lawrence Sketches was neither an offhand nor an easy task. There were long hours spent in walking about Quebec in nasty weather, hunting for good subject matter, finding it and then having to let it go unfilmed, because of impossible light conditions; I had, of course, to come back again and repeat the whole procedure. But these apparently wasted hours, so far as movie making was concerned, were not wasted at all, from the point of view of my vacation, because I got from them what is, to me, the best part of my holiday—the little, unexpected and very real incidents of the life of a city, which can be understood and enjoyed only by getting away from the beaten track.

Yellowstone movies

[Continued from page 369]

your telephoto lenses as well as your standard lens from all of these points. If you don't have a telephoto lens, try to get a good semi closeup of the Lower Falls from the end of the trail at Red Rock. This is an easy walk.

By all means, if you feel physically ambitious, take the hike down Uncle Tom's Trail, to the foot of the Lower Falls. Here, also, you can capture the rainbow which lurks in the spray, and here you can film the wild Yellowstone River as it tumbles through the canyon.

A trip to the summit of Mt. Washburn will provide some striking panoramas. Here is distance with a vengeance. There are the striking mountain ranges—the Absarokas, the Gallatins and the Snowy Range—and, far below, the slash of color that is Yellowstone Canyon cutting the plateau. If you travel by bus, you can make arrangements for this trip at Canyon Hotel or the lodge.

If the hot springs and terraces at Mammoth are quite active, you will be amazed at the riot of color. A flat lighting is best for color film. Since the action of the terraces varies considerably, it is advisable to inquire at the Mammoth ranger station, to find out which terraces are most colorful at the time you are there.

Pictures of Yellowstone animals will do a great deal to brighten your film. Squirrels, chipmunks and marmots are quite tame around the lodges, and they are good actors if properly rewarded. Deer are not too common during the height of the season, as they retire to the more remote sections of the park, but herds of elk are often seen from the road. If you are very fortunate, you might get a telephoto shot of a moose in the meadows near Norris Geyser Basin. The ranger naturalists will be glad to give you some tips about the places where you are most likely to find these year round residents of the park.

You will not have to search for bears, but use discretion in filming them. They are quite tame, but they are easily irritated. You will have plenty of opportunities to record brown and black bears along the highway without getting out of your car or bus. The best procedure is to stop the car about twenty feet from the bear, and, as he approaches, looking for a "handout," you can grind away. But don't give him any food. Just drive away when he gets too close. The National Park Service warns: "DON'T FEED THE BEARS."

Brown or cinnamon colored bears are naturally better subjects for color films. A good picture of a mother bear with cubs will always win enthusiastic acclaim from your audience. Last summer, during a five day trip through Yellowstone, I recorded two happy bear families along the road between Mammoth and Madison Junction. But be careful! A mother bear is an ugly customer, if she thinks that her cubs are in danger. And never, under any circumstances, get between the mother and her cubs.

Every point of interest in Yellowstone is identified by a neat sign. You will find that a few frames of each sign, identifying the subject that you film, will simplify editing and prevent errors. But don't be tempted to use shots of signs for subtitles, except in a very few cases.

You can, of course, "slant" your film in any way you wish. If you are adept at recording animals, give it a theme based on a wildlife sanctuary. Or you can feature the park service, by

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shooting the rangers, the conducted hikes, the museums, and so forth.

Give it a Western touch by filming the cowboy guides. And don't overlook the fact that there is a lot of "color" among the "savages"—the college boys and girls who work in the park. Make some shots of the signs on the cabins behind Old Faithful, where the "packrats" (porters) live. There is a lot of material for laughs for your film.

Yellowstone has all types of accommodations. Cafeterias, housekeeping cabins, lodges and hotels are available at the principal points in the park. All standard brands and sizes of film are obtainable. There is excellent photo finishing service. Take some warm clothes with you. The days are usually warm, but the nights are always nippy.

When you go to Yellowstone, be prepared for a friendly welcome. Remember, it is your national park. And filmers are doubly welcome because they spread the story of Yellowstone and make it "stick"—something John Colter could not do.

Is it exciting?

[Continued from page 375]

on a subject and the capacity to make it seem important enough to warrant the attention of your audience are the important facilities of the motion picture medium. The camera jumps from long shot to medium shot and, from there, to closeup—and bang! the subject in the closeup becomes the only important thing in the world at that moment!

Movie Makers has repeatedly advised more use of closeups in amateur films, and the more advanced professional films are employing the device with even greater frequency than ever in the past.

But, let us examine a list of all the more important methods of presentation (composition and lighting), which control audience attention and interest.

Size in the frame

Closeups obviously focus attention on the subject, by eliminating unessential details from the picture. They also show the audience more clearly whatever detail there is, to be seen in the subject, and they satisfy the natural curiosity of your audience.

Contrast

Contrast of size. Obviously, the biggest object in a scene will attract one's attention first. Yet, on the other hand, making your subject extremely small, in comparison to its surroundings, may achieve an even more potent effect, if there is a logical reason for this treatment.

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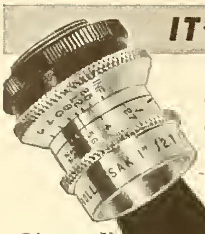

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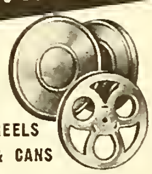

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series of shots of a man being chased by two others along the horizon of a lonesome, uninhabited, hilly countryside. The figures, silhouetted against the setting sun, were so small that you could barely see them—but the scene held a tremendous dramatic "punch," and the small, insignificant figures against that wide expanse gave one the exhausting feeling of the long, wearisome chase that it was.

Contrast of color. Color film offers exciting possibilities in controlling audience interest. Naturally, a subject and background of the same color will tend to neutralize each other and to lessen the impact of the scene. The use of directly complementary colors (red against green, blue against yellow, and so forth) produces the greatest color contrasts; but, if each color is of equal intensity, the attention of your audience will be divided equally between them.

This division may be avoided by using a background color, complementary to the color of the subject, but slightly darker, or by using a background color that is not quite the complementary color for the subject. In either case, the subject and background will be clearly separated, but the subject will dominate the scene.

For black and white photography, the problem is simpler, but none the less important. Here, again, the reverse of the obvious is very effective.

For instance, against a brightly lighted exterior background, you can make a closeup of a face in shadow, protected from the beating rays of the sun by a shielding hand or hat brim. If you have managed to expose properly for both the bright background and the dark face, you will have an exciting picture; perhaps you have used a soft reflector on one side, to high light the features of the face.

Contrast in texture between your subject and its background will often give just the right emphasis you wish. That is why, when plain, flat letters in titles are superimposed over a rough cloth or textured background, the difference of texture seems to make the letters stand out.

Two other methods are helpful in obtaining texture contrast. First, and particularly well suited to closeups, is the use of wide apertures on your lens, so that, when it is focused on the subject, the camera sees the background as a blurred, indistinct pattern, which "feels" entirely different from the crisp rendition of textures in the foreground subject. Second, you may light your background very flatly and "edge light" your subject, to bring out all its detail in modeled relief. The reverse of this last device is equally effective on occasion.

Contrast of motion. Imagine a view through the window of a home at night. Inside, seated in repose before the fireside, is a man. But snow falls in front of the scene, from our viewpoint outside the window. The falling movement of the snow calls attention to itself, but also throws into immediate relief the quiet, static composure of the man inside the room; despite the fact that we know the snow is cold, we get a warm, glowing feeling of comfort and security.

Inside, we come to a closeup of the man's face, as he looks into the fire. All we see of the fire is the flickering shadow that its dancing flames cast upon the man's face; but that contrast of motion between the still, composed face and the flitting shadows running over it produces a tremendously dramatic effect.

Unusual presentation

Uniqueness of viewpoint. An entirely fresh and exciting appearance can be given to the most commonplace object, by shooting it from an unusual viewpoint—one from which we are not accustomed to view it in everyday life. Perching on a tree limb may be precarious, but worth the trouble (provided your camera does not jiggle) when shooting scenes of a croquet game in progress in the back yard, while placing the camera on the ground behind one of the wickets and gently tapping a ball through, toward the camera lens, will keep the audience awake and give an amusing emphasis to the action of the game.

Uniqueness of motion is often as useful as an unusual angle, in adding interest to your films. Increasing the speed of normally slow action always gets a laugh. And higher than normal camera speeds, used to produce slow motion effects on the screen, always bring forth the "Oh's!" and the "Ah's!" when you use as a subject such action as a horse jumping or a person diving.

In a recent industrial film, I had occasion to show a closeup of a special package of Cellophane wrapped golf balls being opened by hand. Considerable pressure was needed to break the package; when it broke, the sudden release of tension on the Cellophane caused one of the balls to pop out every time, all of which seemed awkward when it was filmed at normal speed. But, when the shot was taken in slow motion, at sixty four frames a second, the hands seemed to break the package easily, and the ball floated out and up into the air, in a graceful arc, as if lifted by invisible strings.

Now that you have gained the attention of your audience, you will want to put the finishing touch on your scene—the emotional appeal. For any single shot, this usually consists of exciting in your audience one or more of the senses of taste, touch or sight.

Did you ever hear somebody exclaim at the sight of food in a picture, "Why it looks so good, I could eat it!" There must have been something in the technical construction of that picture that made the food particularly appetizing, because I can well imagine a poorly taken picture of perfectly edible food that would excite no such response.

Perhaps oil was rubbed on some apples in the scene, to give them a fresh, appetizing glisten that will make the spectator's mouth water. Or a strong back light was used on a shot of a cup of coffee, which made the steam rising from its surface stand out in clear visibility against something darker in the background. When you look at such a picture, you can *feel* all the warmth and stimulation that a good hot cup of coffee can impart to the drinker on a cold winter morning. And just think how cold and lifeless the coffee would look *without* those wisps of steam curling up from the cup. In food shots, therefore, emphasize any elements which will appeal to the sense of taste.

The sense of touch is very important to the movie maker, because, when objects are lighted, to emphasize their form and texture, we can almost "feel" them, even if we are looking at a flat picture on a flat screen.

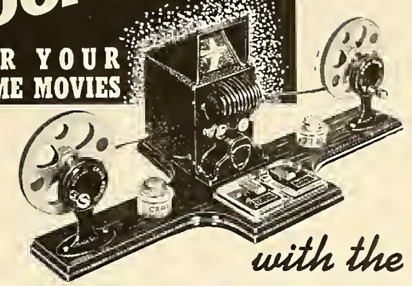
A view of the old homestead, taken when the sun is almost overhead, will bring out the rough texture of the shingles, brick or other exterior surfacing. The chances are that such a shot will have much more "Oomph!" than one taken with the sun lower in the sky and without shadows cast by the projections and texture of the wall surfaces.

Always look for significant texture in your scenes—the soft round cheeks of a baby; the rich, rough texture of a Harris tweed garment; the smooth satiny surface of the silver loving cup trophy that Junior won in the golf tournament at the club.

The tricks of bringing out textures will come to you by simple experimentation, but first you must remember to look for them.

Or maybe you will simply settle for eye appeal, striving for visual beauty (or, for effect, ugliness). All the books and articles written about composition, color and lighting are crammed full of helpful suggestions on this subject.

The methods of achieving these effects are not half so important (or so difficult) as remembering to stop and ask yourself, "Is it exciting?"—and giving yourself an honest answer.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The men behind the counters

[Continued from page 385]

One of the earliest tenets of the Association was that a yearly trade show, or convention, would prove of benefit to all concerned, by collecting in one place and at one time, for convenient inspection, the goods and services that the industry could offer. In addition, it was thought that the opportunity for the field to meet in fellowship, on this occasion, would be a desirable factor.

So it turned out. From the first convention, held in Chicago in 1934, these gatherings have been successful, and now culminate in the huge trade show, to be held in Chicago again this year, from August 19 to August 23rd.

This year, for the first time, the entire photographic industry will be overwhelmingly represented by a combined gathering of the N.P.D.A. and of the Photographers Association of America.

This is a particularly happy combination, because the one brings to the show an unusually complete exhibition of equipment and services for the vast body of photographic and movie amateurs, while the other, to round out the picture, brings to the show the professional interests, accompanied by exhibits of the best in commercial photography, including lecture programs, clinics and demonstrations.

Congratulations are to be accorded to officers and members of both associations for bringing this definitive exposition to pass. In this connection, efforts of the Executive Secretary of the N.P.D.A., H. O. Bodine, and of the Executive Manager of the P.A.A., Charles Abel, are especially noteworthy.

Reviewing the world

[Continued from page 374]

The day before the Fair opened, I visited the grounds, to make what I thought were airtight arrangements for the scenes I wanted of the opening ceremonies—a shot of the Coldstream Guards band, marching down Constitution Mall, and a general view of the Court of Peace from the Belgian Pavilion. The picture of the Guards band was to be made from the roof of one of the industrial exhibits along the Mall; but, when I tried to find the friend who was to get me up there on the opening day, he was nowhere around. The parade was going by—the peoples of all nations in their colorful costumes, and bands and bands—but I still was on the ground, behind huge crowds.

Finally, the friend showed up, and we got on the edge of the roof, but, checking with my parade list, I found that the Coldstream Guards had gone by. However, I learned later that they had marched down the opposite side of the Mall, so I wouldn't have gotten them anyway. But, from the roof, I did get one "pan" down on the Trylon and Perisphere, which eventually became the opening scene in the film.

Then, through the crowds, we went to the Belgian Pavilion, for the Court of Peace ceremonies. Of the guard at a rear door, I asked for the man with whom I had made the advance arrangements, and all the chap would say was "in restaurant." That was on the other side of the building. We were getting nowhere fast—I knew from my time schedule that President Roosevelt was about to speak, and I had wanted a crowd reaction shot.

So, with the friend who was accompanying me, I went around to the restaurant side of the building and tried to get through the police lines. But the police were on their authoritative behavior that day, and it was "no go." Finally, way up on the balcony, where I wanted to be, I saw Leland Stowe, of the *Herald Tribune* staff, and I shouted to him.

The crowd in the vicinity thought I was crazy, and so did the police, but he finally heard me. I motioned to the rear door. I knew that he could speak French fluently and would make the imported guard understand what I wanted. He did, and I took my place on the balcony just in time for a grand shot of the foreign area and other scenes, which made up the rest of the beginning of the film.

Then came the heat and the humidity, and for days I sweated over the foreign displays, particularly the demonstrations in the Court of Peace that had to be taken then or never. On Sweden Day, June 25, which netted me some of the best Court of Peace pictures, I thought that the film would melt in the camera as I was melting beside the camera.

The big event early in the Fair, of course, was the visit of King George and Queen Elizabeth of Great Britain, on June 10, and to this I gave all sorts of thought for proper coverage. Finally, I decided that, since I had to be at work that night, it would be best not to attempt to get them in the Court of Peace, which would have made the best shot, but from a window of the Press Building, overlooking a part of the route which they were to take through the Fair.

For days before, almost as carefully as the Secret Service men and the police, I looked over locations, and finally decided upon a window looking right down on the roadway. Two hours before they were to pass, I had my camera in position, the window open, the exposure checked and the range deter·

mined, for a good "pan" along with their car, as it proceeded up a slight grade—and, then, half an hour before they were due, a city police captain, riding along the road, ordered that all windows be closed!

A friendly patrolman, who had been in front of our window, gave us a few minutes to clean it with our handkerchiefs; but, just as we were rubbing away, another captain stuck his head in the door and yelled that, if we didn't have it down at once, he'd throw us all out of the building.

There was no arguing, for these men were protecting the lives of the royal visitors, and the window came down, as I thought, on all my well laid plans for this picture. There was a hurried inspection of the window for reflections, a chalk mark was drawn on the floor beyond which no one should pass, lest they be reflected in the partly cleaned glass, and then came the procession, under overcast skies and at a greater speed than I had expected. I gave up at once any idea that this picture would turn out; but, when it came back from Rochester, it was a beauty.

Another outstanding section of the British Empire part of the film was to be the Musical Ride of the Royal Canadian Mounted Police, in the Court of Peace on Dominion Day, July 1. I had seen it several times at the Horse Show in Madison Square Garden, and I felt that I must record it in detail. The best spot for a general view of the formation was from the top of the north section of the Hall of Nations, but I could find no passageway, inasmuch as the Fair buildings were built to be seen from the ground, and not from above.

I finally appealed to the manager of one of the exhibits, and he pointed out a ladder which ran up through one of the fifty foot towers. Up I started, in the blackness of night, on a small iron ladder that hardly supported my two feet.

Half way up, I was feeling my way along and was just about ready to descend again—more afraid that my camera case would fall than I would. But this was to be a very special part of my picture, and so I went on, cautiously edging my way at the top, over a single plank on the beams, and finally out to the tar papered roof. The resultant shots were worth the trouble—once—but, next time, I'll take the Canadian Mounties from the ground. That I did two days later, and the result, spliced together in long shots and closeups, I consider one of the best jobs in the film.

To edit this sequence, I worked out on paper the entire course of the Musical Ride, as I had it in pictures; then I revised it to my own version in a condensed form, but so that it would form a logical sequence, in long shots. Then the ground shots were fitted in their

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proper places; finally, the whole thing was trimmed to screen time, with the result that nearly half of the shots for which I had labored so hard were discarded.

This policy was followed with heartbreaking thoroughness throughout the film, with the result that, of some 2100 feet taken, just under 1400 were used in the final version, plus titles amounting to some 200 feet. With a few exceptions, where retakes could not be made, every bit of film that was not up to standard was discarded, and it meant throwing out some of the scenes that I most prized sentimentally, including foot after foot of the Coldstream Guards band, and also some scenes over which I had worked the longest.

This suggestion I had seen in *Making Better Movies*, of the Amateur Cinema League, and in other places, but I had never conscientiously followed it until then, and I say without hesitation to my fellow amateurs that the result is most satisfying.

For timing the film, I used the theatrical newsreels as a basis, since they most nearly approached this type of movie. A friend of mine, who is a newsreel cameraman, once told me that his first assignment was to sit through a dozen shows at a newsreel theatre and to see just what pictures were used and how. That seemed good advice even for an amateur; so, for weeks, I haunted a newsreel theatre, sitting through several complete shows—just watching the first time, noting angles and approaches the second, and timing every foot of film—every scene—the third.

Applied to my own film, always with the thought in mind that people would have to sit through fifty minutes of amateur effort, it worked wonders; so far, I have found no one who would admit to being fatigued as a result of watching it, even if, otherwise, some boredom might result from the steady procession of scenes of various countries, all in the same general order.

The title of the film came as a happy thought early one morning when I was riding home on the subway with a friend, discussing various possibilities. *Nations on Parade* had occurred to me as a title, but it was one which anybody else doing the same thing would naturally select. *Parliament of Nations* had been used in a subtitle of the Official Motion Picture—and then I thought of the imminence of war in Europe, and of the President's remarks about peace at the opening of the Fair, and of the miles I had walked around the grounds. And there it was—*Streets of Peace.*

To carry out this theme, it was necessary to use the President's remarks as a subtitle at the start, but what for an ending? The Federal Building, with PEACE inscribed on its façade, of course. About this time, I got word of a gathering of children of many nations in the Children's World, and here was the tie in.

So, as the last scene of Mexico fades out—the last foreign country in the review—there comes the subtitle, *The World of Tomorrow—what will it bring these citizens of tomorrow*, and the ensuing happy scenes give point to the quotation of President Roosevelt, which follows: *"The world is disturbed by armed strife, but the continuing ideal of all nations must be a World of Peace."* Then comes a quotation from Pope Pius XII, *"Nothing is lost through peace; all may be lost through war."*

A Nation at Peace; the Host at the New York World's Fair then introduces scenes of the United States Federal Building. The film closes with a scene of red, white and blue, furnished by three fountains in that order in the Lagoon of Nations one night.

The fountain control room thought a friend of mine was crazy when he telephoned to ask in what order the colors would appear—whether the red would be to the north, etc.—but I got what I wanted.

And that I can say of the entire film; it is a priceless record of foreign participation at the New York World's Fair, a record similar to none other in existence and which never can be obtained again, for not all these nations have returned to the Fair in 1940.

The clinic

[Continued from page 379]

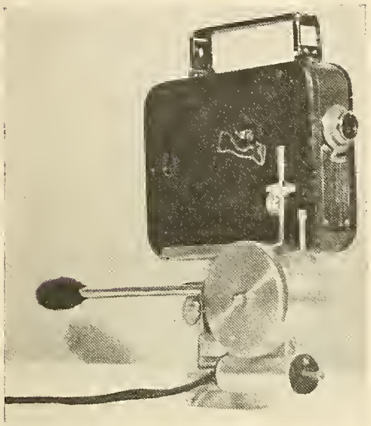
movie clubs may plan a reel which will not only entertain, but which will instruct as well. Make a movie with a certain number of deliberate errors in technique, the more subtle, the better. Then screen the film at a club meeting and offer a prize to the member who finds the most errors. Usually, it will be necessary to run the film at least twice, to enable people to jot down their notes. Another good "dodge" for meetings is to compile a true or false cine quiz and to offer a prize for the winner.

Trial title Movie makers who use miniature cameras and who have a small slide projector can make some interesting experiments with double exposure effects, that are produced right on the screen as they wish.

The procedure is very simple. A title is lettered in black on a white card and is photographed with a miniature camera, using positive film. When it is developed, this title is bound in glass, to make a slide. It is then put in the slide projector and focused on the movie screen. The slide projector is then turned off and the movie is started.

When it is desired to have the title appear against the moving background, simply turn on the switch of the slide projector. It will show the white letters against the moving background, and the effect will be the same as if the title had been double exposed on the scene. By using this method, one can experiment with various combinations of titles and backgrounds without in any way changing the original 16mm. or 8mm. film. The idea will work equally well with black and white and Kodachrome.

Remote control Dudley E. Porter, ACL, and his brother, Leonard M. Porter, have built a new kind of remote control device for their still and movie cameras. They discovered that the rapid movement of the ordinary solenoid control had a tendency to jar a still camera, so they worked out a special clockwork release, which is put in operation by a push button. A touch of the button pushes the camera release down, and it stays down until the button is touched again. The pushing action is slow and gentle, so that even a time exposure can be made with the still camera without danger of movement. The energy for the actual tripping is furnished by a twenty two and a half volt radio "G" battery, and a cord of any length can easily be added. The entire outfit with battery is carried in a small leather case with a shoulder strap.



Remote control made by Dudley E. Porter, ACL, and Leonard M. Porter

Quality Although industrial and advertising motion pictures have served business for over two decades, the field has expanded greatly in recent years. It follows that many business men are now making use of the motion picture who are not familiar with the standards of good technical work. A practical approach is to consider technical motion picture quality in the same way that typographical excellence and artistry in layout are considered in printed advertising matter. The technical execution of a film re-

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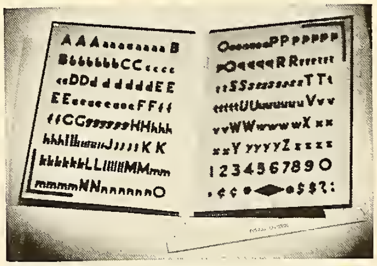

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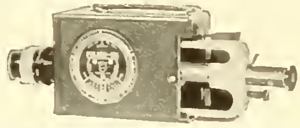

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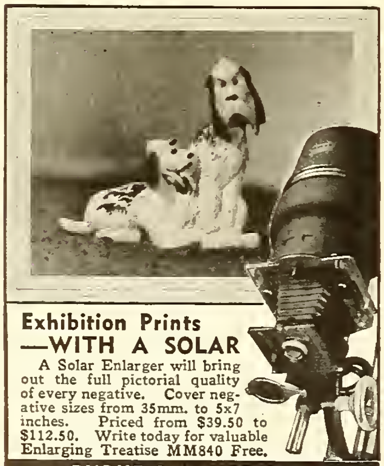

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flects the quality of the product, just as do good paper and printing, yet not infrequently, a firm that would insist on the best engraving and typography in national magazine advertising will accept and pay for a motion picture of exceedingly poor technical quality. How effective a sales medium a given film treatment may be is a debatable point, but good exposure, accurate focus, adequate interior lighting, neat, well lettered titles are matters that should not require discussion. All advertising films should have these qualities.

Transition One of the favorite shots in travel films is a scene of a rapidly spinning automobile wheel. This scene usually is "faked." The cameraman jacks up the rear wheel of the car and allows it to spin while he films it. This works out well sometimes, but, often, it is apparent to the audience that the car itself is not moving. Why not try filming a close shot of a rear wheel of a car in motion? Ride in a second car, which is driven alongside the first, and train the camera on the rear wheel. This is not so difficult as it sounds, and the results are more realistic than those obtained by "faking."

Acoustics When you are using a sound projector, you may meet difficult acoustic conditions in halls and auditoriums. However, the trouble often can be corrected by the use of a proper type of baffle for the speaker. The manufacturers of sound projectors would be glad to advise, in such cases, and suggest the proper treatment. Tests should be made when the hall is more than half filled with people, since, in an empty hall, sound usually reverberates badly.

Photographic trade show

[Continued from page 383]

will feature 16mm. and 8mm. cameras and projectors, as well as accessories.

Among the important photo dealers who will appear with their own products or services are Marks & Fuller, Inc., of Rochester, N. Y., Klein & Goodman of Philadelphia, Norman Willets Co. of Chicago, Medo, Inc. and George Murphy of New York City, the latter featuring the Master Zoom Titler for movies. Willoughbys, of New York City, will emphasize the new Willo Cine Tripod for movies and the DeCo Ejector Case for 8mm. and 16mm. films, which pops out the selected reel at you, as you push a button.

Motion Picture Screen and Accessories Co., of New York City, will have its new Britelite Triple Duty movie screen which stands alone, sits or hangs. Other new Britelite products include the Movieflood Universal Reflector Set and the Filter View Meter.

Edwin M. Phillips Co., of New York City, will show its handy new Salon Brochure and Radiant Lamp Corp., of Newark, N. J., will have a new line of flood and flash lamps. Raygram Corp., of New York City, will show its many representative products, both for movie and still work.

Revere Camera Co., of Chicago, will have its new 8mm. Turret Camera, as well as its regular, Model 88, non turret, five speed model and its excellent 8mm. projector.

James H. Smith & Sons Corp., of Griffith, Ind., will demonstrate their complete line of Victor Lighting Specialties for movie and still interiors. The Society for Visual Education, of Chicago, will show its new slide and film projectors, also slide binders.

Universal Camera Corp., of New York, will present the well known Univex single 8mm. camera and projector and accessories, including the clever, movable letter titling board.

Vaporate Company of New York will give actual demonstrations of the effectiveness of the Vaporate product in the protection of movie and still film. The Victor Animatograph Corp., of Davenport, Iowa, pioneer suppliers of apparatus in the 16mm. field, will demonstate the Animatophone line of 16mm. sound projectors, as well as the famous Victor silent 16mm. cameras and projectors.

Weston Electrical Instrument Co., of Newark, N. J., will exhibit the new Weston Master Cine photronic exposure meter, which has the same fine construction and dependability as the regular Master Meter. Westinghouse Electric & Manufacturing Co. Lamp Division will feature Mazda Photoflood and Flash lamps, including the new Mazda R-2 Reflector Photoflood with opaque neck coating, which prevents the rearward "spilling" of light in use.

Practical films

[Continued from page 376]

responsibility we could do most to improve safety behavior. If this principle of participation is sound, we can expect worth while residues in safety behavior from all of those who participated in the planning and production of these films."

"Sons of Eph"

An unusually beautiful movie, *Sons of Eph,* on 1600 feet of 16mm. Kodachrome, by John C. Jay, ACL, is a study of the school year at Williams College, Williamstown, Mass. *Sons of Eph,* imbued with a quality not unlike that of the English school where Mr. Chips taught, shows Williams College as the changing seasons affect its life.

From the opening sequences, where

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the campus and the red brick buildings are shown through the drifting leaves of autumn, with students on their way to their first classes, the film proceeds to sequences of wintertime. Snow blanketing the campus, skiing on the near by hills, ice hockey, midwinter classes and late sleepers on cold mornings—all are there. *Sons of Eph* will be shown primarily to alumni groups. John F. Place, ACL, also of Williams College, was associated with Mr. Jay in the production.

Civic Cooperation

Within the last two months, Billy Knox, ACL, of Youngstown, Ohio, has completed three 400 foot Kodachrome pictures for the Mahoning County Natural Resources Council, each reel being complete in itself. One shows banding and releasing pheasants, the second shows trapping rabbits and the third picture, which took about a year to make, follows the life cycle of a single crop, left standing at harvest time to serve as food for small game and wild life. A fourth picture, made for the local police department, also untitled, presents, on 400 feet of 16mm. black and white film, a demonstration of the danger from drunken drivers.

Announcement of Convention

The tenth annual convention of the Biological Photographic Association will be held at the Hotel Schroeder, Milwaukee, Wisc., September 12, 13 and 14. This society is interested in the study of photography, as applied to the biological sciences, and the improvement of such photographic technique. Scientific photographers from all parts of the country will meet, to exchange ideas and information on still photography and motion picture making, and commercial firms specializing in the manufacture of scientific apparatus and materials will exhibit and explain the use of their products. During the past year, the B. P. A. has offered its cooperation to the United States War Department in connection with a plan to organize clinical illustration units in the medical division in time of war. A questionnaire formulated by the War Department has already been distributed, and a complete discussion of this topic will be held at the September meeting.

Young Lads Learn

At the Fourth Grade Elementary School, in Columbus, Ohio, a new film is under production, that deals with the work and organization of the Safety Patrol and tells the story of a careless boy who becomes safety minded through an injury to his chum, for which he is responsible. He finally achieves the honor of being elected to the school patrol. The Columbus Police Department is assisting in several of the sequences, in which a street is

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■ FULL LIST PRICE ALLOWED FOR: Eastman Model 20 toward a new Bell & Howell Sportster; Kodascope EE toward Bell & Howell Filmomaster; Eastman 8mm. Model 25 or Bell & Howell Sportster toward a Bell & Howell Turret or an 8mm. Bolex; 500 watt Keystone toward a new Bell & Howell 8mm. projector. NEW MAGAZINE CINE EIGHT FOR IMMEDIATE DELIVERY. Full list price for your Model 20 or 25 Eastman, for your Keystone *f*/3.5 or *f*/2.7, or for Bell & Howell Companion toward this camera. AS NEW: Bell & Howell Sportster with Wind-Bak, $75.00; Bell & Howell Companion with Wind-Bak, $49.50; Bell & Howell Turret with Wind-Bak, $129.50: Eastman 16mm. Magazine, *f*/1.9, $75.00; 1" *f*/1.3 Laack lens, $39.50; 15mm. *f*/1.5 Dallmeyer lens, $49.50; 3" *f*/4 Wollensak, $29.50; 30 x 40 beaded screen with tripod, $7.95; 36 x 48, $10.50; 39 x 52, $12.50. USED: Victor Model 24-B sound projector, $97.50; 16mm. Ampro, silent, 750 watt Model K, 1600' arms, $97.50. Hundreds of other bargains. Write NATIONAL CAMERA EXCHANGE, established 1914, 11 So. 5th St., Minneapolis, Minn.

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blocked off, to eliminate hazard from passing cars, and a local hospital is providing the facilities for the scenes following the staged accident. The school hopes that, by participation in this film, the young students will learn the safety rules that they enact.

Queen of the Peas

Edgar M. Thornton, ACL, and Frank Maddux, both of Walla Walla, Wash., are making a film, on 400 feet of 16mm. Kodachrome, to advertise the Milton community and the pea industry. Its subject matter centers around the Pea Festival, which is held in Milton, Oregon, once a year. Opening with a survey of the farming country in the valley of Walla Walla, the film goes on to show the reasons for the pea festival, the arrival of farmers and local dignitaries and, finally, the parade and the coronation of the Pea Queen.

Using telephotos

[Continued from page 373]

and these more powerful lenses will capture subjects that you would miss entirely, if you did not have their aid.

The close shot tells the story, it has long been recognized, but close shots are impossible under many conditions, unless you use a telephoto. Subjects, such as sporting events, rodeos, wild life, birds, children, call for the advantages of the longer lenses.

Telephoto lenses have saved the picture for me several times. There was the occasion when I began to film a Western rodeo, and I viewed the huge, distant field with dismay. The obvious solution was to get on the field of action and to take close shots.

I did, but the close shots were too close for comfort, so I returned to the edge of the arena, where I nailed a few boards together, to serve as a camera stand. There I stationed my camera, fitted with a telephoto lens, and took close views and closeups of "bull dogging" and calf roping with comfort and safety.

At another time, I was shooting an eclipse of the sun. For this occasion, I arranged a telescope in front of the camera, to serve as a twenty five power telephoto.

The pictures of Baily's Beads just before totality, made with this arrangement, were beautifully large and clear, but oh! what a headache it was to keep the image centered during the shooting. The sun just filled the frame.

Wild animals and birds, unsuspecting natives, as well as unsuspecting home folks, have all fallen prey to my telephoto lens.

Here is a stunt that works wonders. Set the camera, with the telephoto lens, on a tripod and face it in the direction from which you expect the victim will

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come. Keeping your finger on the trigger, turn your back to the direction in which the camera is pointing. With a small mirror, watch for your prey and shoot when you see him.

He will never know that he has been shot.

There are two points about telephoto lenses that I should like to leave with you. Both are the result of experience.

The first is, always keep your telephoto with your camera; you never know when you will need it.

The second is more technical; if the long shot has been taken through a filter, use the same or a slightly stronger filter on the telephoto, so that the quality of the closeup will match that of the long shot.

Use a telephoto lens with care, understanding and respect. Your pictures will take on a new interest and flavor that only the telephoto closeups will provide.

Amateur clubs

[Continued from page 377]

retiring vicepresident of the Torrington group, went to Mr. Bennett for *Spring Vacation*. Second and third places were taken by Harry R. Lange, ACL, for *Our Christmas*, and by Gerard Kincaid, for *Spring*. In recognition of Miss Graham's services to the club, the membership presented her with a full set of title making equipment.

New in California Directors have been chosen and officers elected by the recently formed Peninsula Home Movie Club, with headquarters at Burlingame, Calif. Comprising the new board are Harry Lehrfeld, president; W. W. Cook, ACL, vicepresident; Thomas J. Branson, secretary; R. C. Theurer, treasurer; Carl V. Johnson, program chairman.

Meetings are being held on first and third Tuesdays of the month, at Burlingame's Gunst Park Recreation Center, to which interested amateurs of the region are invited. Further details may be had from the secretary, at 125 Lorton Avenue, in Burlingame.

Toledo tunes up Announcing the election of a new board of officers, the Toledo Cine Club, ACL, has launched a drive for increased membership and activities. The recently chosen leaders are C. Pross, president; R. Kinney, first vicepresident; J. J. Martin, second vicepresident; R. Flora, treasurer; H. Kline, secretary. The club has purchased a double turntable outfit, which will be used, with microphone, in the presentation of members' films at meetings. An added feature of current programs is the initiation of a novel contest, called "Guess What in Toledo," in

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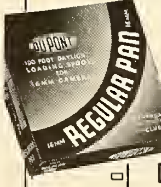

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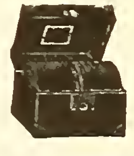

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which ten, fifteen second shots of objects or places in the city will be screened each month. The member identifying the greatest number of shots correctly will receive an award of a roll of film.

Fourth for St. Louis Members and guests of the Amateur Motion Picture Club of St. Louis, ACL, founded in 1936, gathered recently in the city's Forest Park Hotel for the group's Fourth Annual Banquet. Featured on a well planned program was *Djuka*, by Bernard Von Hoffmann, ACL, a 16mm. color study of native life in Dutch Guiana, in which there are presented, for the first time, pictures of local burial ceremonies. Also presented were *Out To Win*, by the Dallas Cine Club; *Royal Visit—Halifax*, by T. J. Courtney, ACL, from the League's Club Library, and *Alibi*, a film story produced by members of the St. Louis club. All in attendance at the dinner were permitted to vote on the club's annual contest films, which were screened for judging at that time.

New in New Jersey Closing its charter membership at thirty, the Linden Cinema Club, ACL, in Union County, N. J., has announced the election of the following first officers: Joseph Bender, president; Frank Johnson, vicepresident; Mrs. Alan Cohen, secretary; Mrs. Marsh, treasurer. The club is already engaged in a filming project known as *Springtime*, with regular meetings held on second and fourth Thursdays in the Linden Public Library. Interested amateurs in the county are invited to attend.

Color for Queens Two reels of 16mm. color on Mexico, filmed by Dr. Duhaime, were the feature of a recent meeting of the brisk new Queens Cine Club, on Long Island. A *Ferdinand the Bull* sequence, in which the bull refused to fight, was reported as the high light of the picture. Current meetings are being held in Charles Studio, Richmond Hill, but the club hopes to announce soon a gathering place more centrally located in the Queens borough.

Two for Tri-City Rounding out their second year of activity, members of the Tri-City Cinema Club met recently in Rock Island, Ill., for an election of officers for the coming season and for the group's first annual movie contest. Returned on the ballot were Dr. Albert N. Mueller, of Rock Island, president; Ray Schmidt, of Davenport, Iowa, first vicepresident; John Hoffman, of Moline, Ill., second vicepresident; Dr. Paul A. White, ACL, of Davenport, secretary treasurer. Serving with them on the board of directors are Georgia T. First, ACL, C. R. Crakes and Dr. J. D. McPike. The contest was judged in two divisions, with awards going in order to the following: Harry T. Knox, ACL, for *Wintertime 1940;* Miss First, for *Sunsets;* Birger Swenson, for *Colonial Williamsburg*, all 16mm. color; and to Tom Griberg, ACL, for *Virginia*, 8mm. color. A screening of *Highlights and Shadows*, the Eastman movie that deals with photography, rounded out the program.

Chicago Edison *Beyond The Blue Horizon*, a feature length 8mm. color study by Ted Phillips, was the high light at a late gathering of the Cinema Group of the Edison Camera Club, ACL, in Chicago. Rocky Mountain National Park, the Black Hills, Yellowstone National Park and the Grand Tetons were among the regions covered. At a later date, twenty three members of the club enjoyed a thoroughgoing tour of the Bell & Howell plant, under the guidance of O. N. Wilton.

Peninsula pilots Members of the Peninsula Cine Club, in California, served informally as hosts on two occasions recently, as the famed Monterey Peninsula was invaded by other movie and still groups. First and least fearsome was the visit by thirty five members of the Hayward Cine Club, followed in turn by the descent from a Southern Pacific special train (out of San Francisco) of 1362 camera enthusiasts! "Suckers" for punishment, the Peninsula group still cries, "Come on, we can take it."

Binghamton dines More than two hundred members and guests attended the Second Annual Guest Night dinner held by the Cinema Club of the Triple Cities, in the Hotel Arlington, Binghamton, N. Y. As honor guests, Judith and F. Radford Crawley, ACL, presented *L'Ile d'Orléans*, 1939 Maxim Award winner, as well as their *Apple A Day* and *Canadian Power*. Members' films by Albert Schmidt, ACL, and Howard Thomas completed the program, with the president, Edwin H. Moody presiding.

New in N. Y. State Seventy three members have signed the books of the Peekskill Cinema Club, ACL, newly formed unit in New York's Westchester County. First officers are Gordon Norman, president; Harold Hughes, vicepresident; Raymond Ogden, treasurer; James J. Billings, secretary. At the first general gathering of the group, Robert C. Orr, ACL, president of the neighboring Mount Kisco Cinemats, spoke on the formation and activities of his club and followed with a screening of *Behind The Dial* and a film of the Katonah Fire Department, both his own productions.

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Meetings of the Peekskill club are being held on third Mondays, in the Park Street Fire House.

News of the industry

[Continued from page 384]

lic address equipment, record player or microphone can also be used with this new amplifier, either separately or in conjunction with the projector operation.

Model E has $f/1.9$ Ciné-Kodak Model E, the popular priced 16mm. movie camera with many special features, formerly to be had only with the $f/3.5$ objective, is now available equipped with an $f/1.9$ lens, which greatly extends its filming range under varying light conditions. This camera has three filming speeds, from normal to slow motion, a footage indicator in the viewfinder field and a long running spring motor. The $f/1.9$ model allows for interchange with other Ciné-Kodak lenses. The price is $67.50.

Little Features A new series of interesting subject films has been introduced by The Calvin Company, 26th and Jefferson, Kansas City, Mo. Produced both in black and white and color, these new subjects are unique, in that they are all directly photographed and recorded in the 16mm. medium.

An outstanding recent release is *Aloha*, a 400 foot, 16mm. subject in Kodachrome sound, also available in

MARCH OF THE NEWS

In News of the Industry Ten Years Ago

(Editor's note: Our readers will be greatly interested in the advance of the industry during the last decade. No better means of demonstrating this, we think, can be found than by comparing present offerings with typical items which were "spot news" in this department exactly ten years ago.)

Movie Makers, August 1930. The Eastman Kodak Company introduces two new Ciné-Kodaks, Models K and M. The K has a special front finder objective which is a part of each interchangeable lens . . . The number of entries in Pathe's 9.5mm. Amateur Movie Contest has been exceeding expectations . . . Herbert & Huesgen's new passport photo department is inaugurated in New York.

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World's Largest Camera Store Built on Square Dealing

black and white, sepia and 8mm. versions. Excellent color photography characterizes this release about Hawaii, which shows many interesting phases of Island life, including surf riding, pineapple growing, scenic features and, of course, the hula.

A companion film is *Little Brown Girl*, which illustrates the poetry of the native dance. Prices of these subjects range from $59.40, for the 16mm. Kodachrome sound version, to $9.60 for the 8mm. black and white silent subject. Other subjects in the series include *Mexicana, Guilty* and *Bicycling with Complete Safety*. Other subjects are now in preparation. This enterprising firm also produces business films and has recently announced its facilities for the reduction of 16mm. to 8mm. Kodachrome.

Kin-O-Steel The development of a new design in flexible steel flange construction has resulted in two new film reels for projector use, which are offered by Kin-O-Lux, Inc., 105 West 40th Street, New York City. Known as the Kin-O-Steel reels, the new product is made in 200 foot, 8mm. size and 400 foot, 16mm. size. The open design of the flanges provides easy threading of the film, and a new type hub insures dependable attachment of the film end. These reels will stand rough handling and still retain their shape. The 8mm. reel lists at forty cents; the 16mm. reel is fifty cents. Larger sizes of specially constructed steel reels are available.

Also announced is this firm's new Kin-O-Lux No. 3 Gold Seal Camera film. Said to be exceptionally fast under tungsten light, the new emulsion is not recommended for daylight use, because of the danger of overexposure.

Invitation Visitors to the New York World's Fair are invited to call at the studios of Jacob Stein, manufacturer of the "A to Z" Home Movie Titling Outfits and Figurettes. The Jacob Stein staff will discuss with movie amateurs all their titling problems and will demonstrate products featured by this manufacturer.

All purchases made under such circumstances will be sent, postage prepaid, to the home of the purchaser. The studio is located at the top of the Flatiron Building, 175 Fifth Avenue, at 23rd Street, New York City.

Enlarging photometer The advantage of a sensitive exploring unit, of small area, which may be used to give selective exposure readings on individual sections of a projected image, as in enlarging, is featured in the new Photrix Small-Spot Photometer, offered by Intercontinental Marketing Corporation, 8 West 40th Street, New York City.

The instrument comprises a portable unit, which contains the reference dial and a flat search unit, flexibly connected thereto. The search unit is placed directly in the path of the focused picture and will, it is said, differentiate between areas as small as one thirty second of an inch in diameter. The instrument will operate on alternating or direct current power lines. Another model is available for taking selective readings on a ground glass image or for reading contact printing densities. Complete information may be had from the manufacturer.

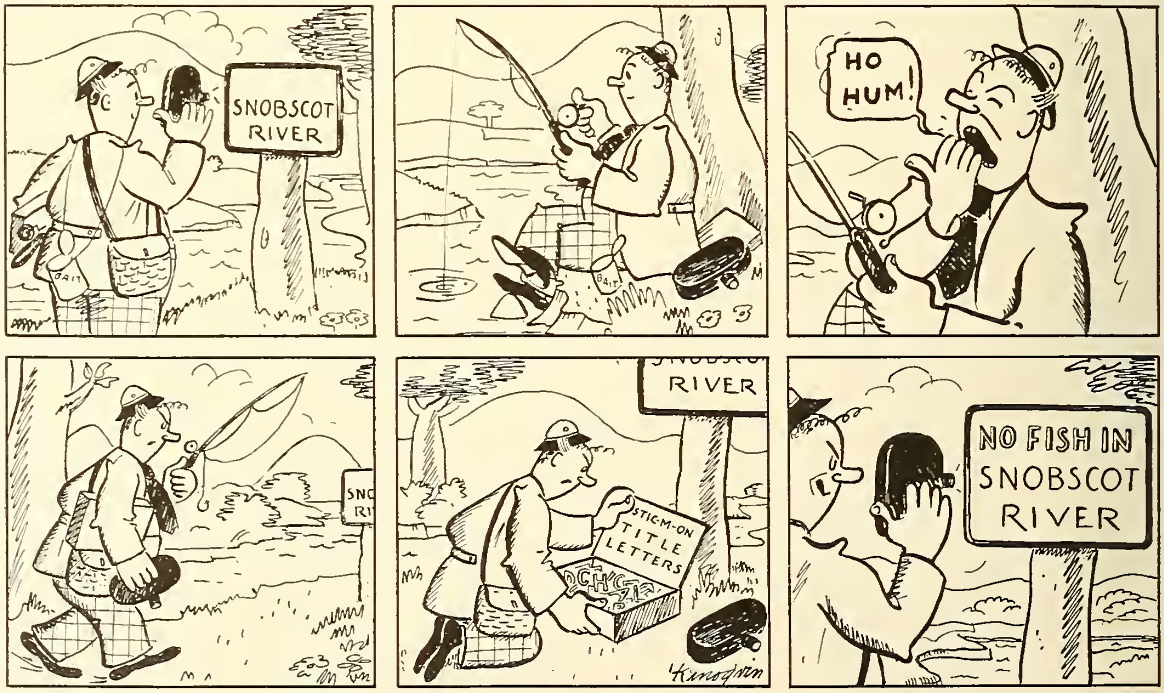
Correction

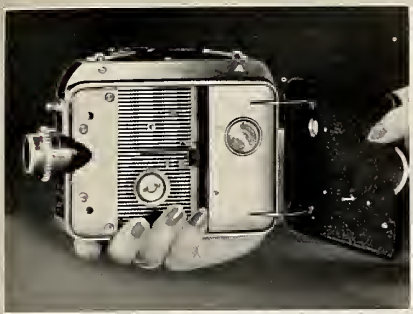
An item concerning the new Filmo Auto Load Camera, product of the Bell & Howell Company, 1801 Larchmont Ave., Chicago, last month, characterized the instrument as "housed in a case of plastic construction." This was incorrect, as the case is actually made of rugged, die cast aluminum alloy.

Filmosound Recent interesting additions to the Filmosound Library keep pace with the increasing demand for 16mm. sound projector fodder. The new titles include *That Certain Age*, with Deanna Durbin and Melvyn Douglas, *Freshman Year, Carnival in Flanders, Concert in Tyrol* and others in this important entertainment class. There is also a series of "symphonic featurettes" for music lovers, with the National Philharmonic Symphony and chorus, in such subjects as *Aida, Rosamunde, Capriccio Espagnol* and *Stephen Foster Songs*. Filmosound catalogs may be had from the Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

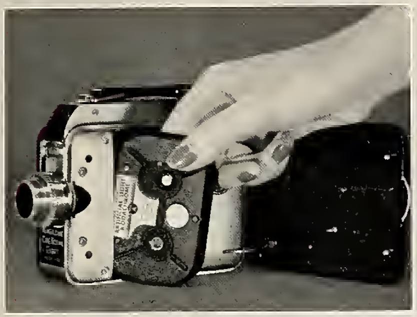
Stick to the truth

Kinogrin

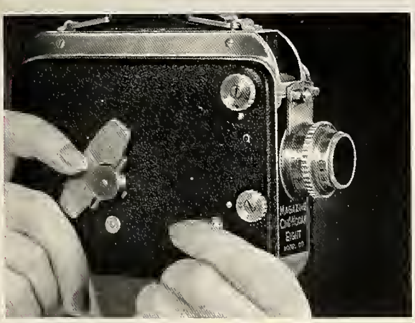




Open the hinged side of the camera . . .



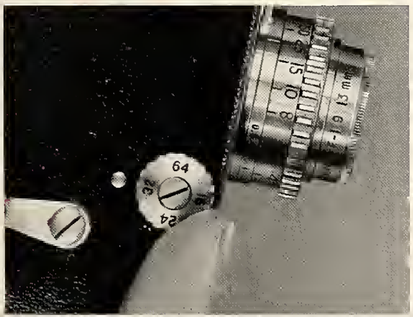
Insert a magazine of Ciné-Kodak Eight Film . . .



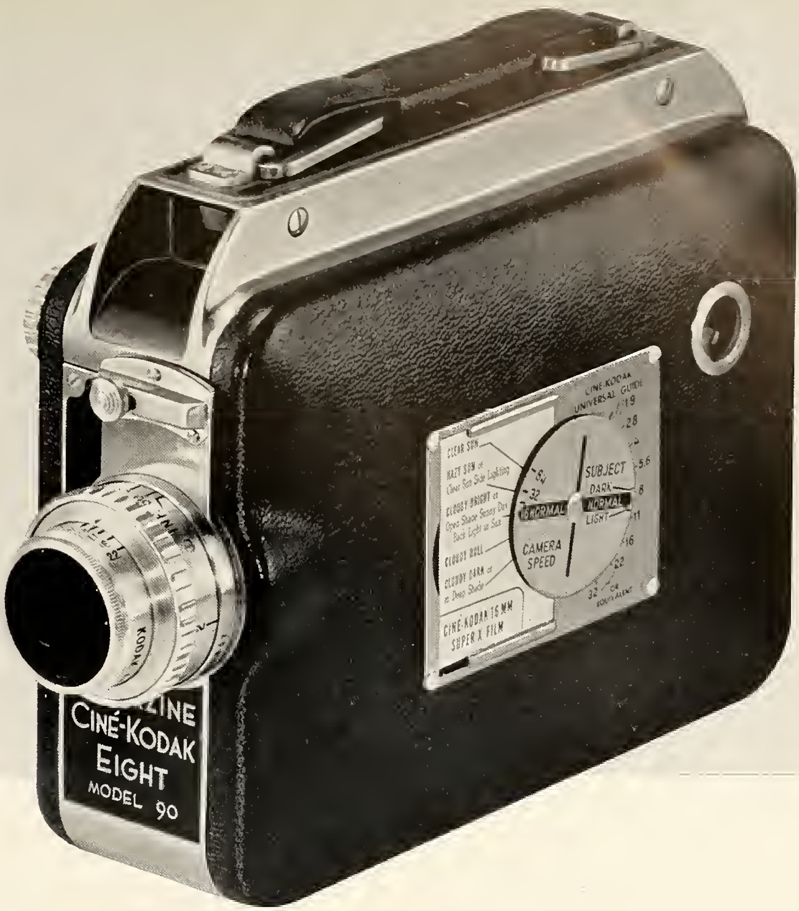
Close the camera, and you're ready to make movies.

EASTMAN KODAK COMPANY ROCHESTER, N. Y.

You have a choice of accessory lenses; view finder adapts accurately for each.



Any of four useful operating speeds, including "slow motion," may be used.


MAGAZINE CINÉ-KODAK EIGHT MODEL 90
CINÉ-KODAK UNIVERSAL GUIDE
SUBJECT
DARK
NORMAL
LIGHT
CAMERA SPEED
CLEAR SUN
CLOUDY DULL
CINÉ-KODAK 16 MM SUPER X FILM
KODAK

It's New . . . It's Unique . . .

MAGAZINE CINÉ-KODAK EIGHT

Here's the biggest 8 mm. home movie news since the "Eight" itself—a camera that loads with magazines of film, thereby eliminating all film threading.

It is not merely a convenient, easy-to-use camera; it is an immensely capable and versatile movie maker, incorporating features which make it unique among 8 mm. cameras.

Its standard lens is a remarkably fine Kodak Anastigmat 13 mm. f/1.9; and it takes five accessory lenses which can make close-ups of long shots and otherwise extend the scope of your movie making. The enclosed view finder adjusts accurately to show the correct field for each lens.

You have your choice of four operating speeds—16, 24, 32, and 64 frames per second.

Ciné-Kodak Super-X Panchromatic Film and both types of Kodachrome are available in 25-foot magazines (which are run through twice, in the usual "Eight" fashion) at $2.50 and $3.75, respectively, processing included. Each gives you the movie equivalent of 100 feet of 16 mm. film.

See this superb new camera at your dealer's. It's a fascinating piece of work. It is priced at $97.50.

To own it means 8 mm. movie making on a wholly new scale.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

And Now... Filmo Auto Master

WITH TURRET HEAD

★ *. . . the Ultimate in 16 mm. Motion Picture Cameras for Personal Use*

. . . BY BELL & HOWELL

DO you thrill to the perfect balance of a custom-made trap gun? . . . To the rhythmic glide of a superbly engineered car with a ball of fire under its hood? . . . To the split-second accuracy of a super-fine watch? Yes?—Then there is something in store for you when you see the new Filmo Auto Master. It is the newest member of a new and aristocratic family of magazine-loading motion picture cameras.

Richly endowed with character that instantly sets it apart from the rank and file, Filmo Auto Master stands head and shoulders above anything you have ever seen in a 16 mm. motion picture camera for personal use. Here is uncompromising craftsmanship. Here is simplicity that smooths the path of the beginner. Here is flexible versatility that delights advanced skill and provides instant mastery over any and all picture opportunities.

Loading is so simple that it can be done while wearing gloves! The pre-threaded film magazine slides into place. A turret head mounts three lenses. When the desired lens is rotated into photographic position, its matching viewfinder element is positioned automatically.

A positive-type viewfinder, enclosed and protected, provides an exceptionally brilliant image—and *what you see, you get*. A new, built-in exposure chart gives readings at a single setting for both black-and-white and color film.

With four speeds and single frame exposure . . . with fast, color-corrected lens and a turret that mounts a full range of special-purpose lenses, with Steady-Strap Handle that swings the camera into instant action, and every other advanced feature, Filmo Auto Master is precision-built by the makers of Hollywood's professional motion picture equipment to bring professional results to a vast army of skilled amateurs who delight in the possession of finer things. See it at your camera dealer's, where it will be on display for the first time soon—or mail the coupon for details. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

FILMO
AUTO MASTER
BELL & HOWELL
CHICAGO
AM
PM

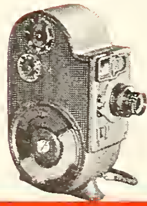
Filmo Auto Master, **with film speeds of 16, 32, 48, and 64 (slow motion), Steady-Strap Handle (in foreground), and Taylor-Hobson 1″ F 2.7 universal focus lens, $195.**

Available on special order with speed range of 8, 16, 24, 32 at slight additional cost.

New FILMOTION VIEWER

(for 8 mm. and 16 mm. film, a model for each)

SEE your movie films as brilliant *motion pictures* when editing—rather than as a series of stills. That is what the new B&H FILMOTION VIEWER enables you to do. In addition, you can do a far more "professional" job of editing. This outfit provides complete protection to films that cannot be replaced. When Model 136 Splicer and proper rewinders for your size films are attached to the Filmotion Viewer, you have a complete editing outfit. *Filmotion Viewer* may be had complete with splicer as shown here—or you may detach your B&H Model 136 Splicer from its present base and mount it on the rounded-front viewer base shown here.



Filmo "Companion" 8

—makes movies at snapshot cost

Press the button—what you see, you get, in black-and-white or full, natural color. Four speeds including slow motion. Device for animating cartoons. Provision for special lenses and accessories. **PRICE $49.50**

FILMO
AUTO LOAD
BELL & HOWELL
AM

Filmo Auto Load and Auto Load "Speedster"

Identical twins except that Filmo Auto Load provides speeds of 8, 16, 24, 32 while Auto Load "Speedster" has speeds of 16, 32, 48, 64. Both are the same price. Both incorporate new effortless loading; improved viewfinder; unmistakable exposure chart; single frame exposure; and fast, color-corrected lens interchangeable with full range of special-purpose lenses.

Priced from $115 to $160.50, depending upon lens selection. Steady-Strap Handle included.

PRECISION-MADE BY

Bell & Howell

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.
Send free descriptive literature on ☐ Filmo Auto Master; ☐ Filmo Auto Load and Auto Load "Speedster"; ☐ Filmo "Companion" 8; ☐ Filmotion Viewer and Splicer.

Name

Address

City State MM 8-40

MOVIE MAKERS

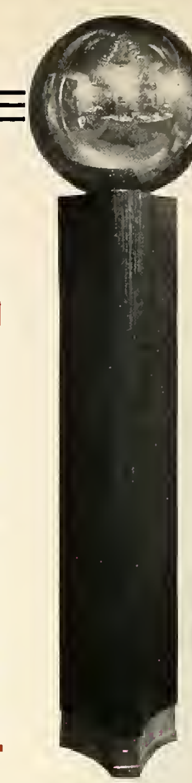
Magazine of the Amateur Cinema League, Inc.

SEPTEMBER, 1940

25c

A GOAL TO STRIVE FOR

THE HIRAM PERCY MAXIM MEMORIAL AWARD



HIRAM
PERCY
MAXIM
MEMORIAL

At the headquarters of the Amateur Cinema League, there stands a tall pillar, surmounted by a shining silver globe. This is both a monument to the memory of Hiram Percy Maxim, Founder of the Amateur Cinema League and its first President, and a living statement of his movie making ideals. On its surface is inscribed, each year, the name of the winner of the Hiram Percy Maxim Award, forming a roll of honor of the world's greatest amateur movie makers.

This Award is bestowed on the maker of the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films and it carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of **$100.**

Every movie maker has a chance to win this award, the highest recognition offered to amateur filmers. To try for it this year, it is only necessary to submit a film for consideration for ——→

MOVIE MAKERS

Ten Best Non Theatrical Films of 1940

the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered automatically for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries for consideration. League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

It is only necessary to send your entries to Movie Makers so that they will arrive before five o'clock, October 15, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity, movie imagination and intelligence are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1940 Ten Best and the Hiram Percy Maxim Award!

Send your film early; accompany it with a certificate of entry. ***Remember that five o'clock, October 15, is the deadline for 1940!***

Send the Certificate Below With Each Film That You Submit

[illegible]

Here are a few, simple rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1940 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker did *not not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1940, before five o'clock. Telegraph and cable will be used in the case of those persons living so far away from New York City that an exchange of mail would be difficult.

However, to save time and correspondence, it is requested that the certificate accompany the film when it is sent to Movie Makers for consideration.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States, for, otherwise, there is a customs duty which Movie Makers will not pay.

8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the time at which the operator is to shift from one record to another. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

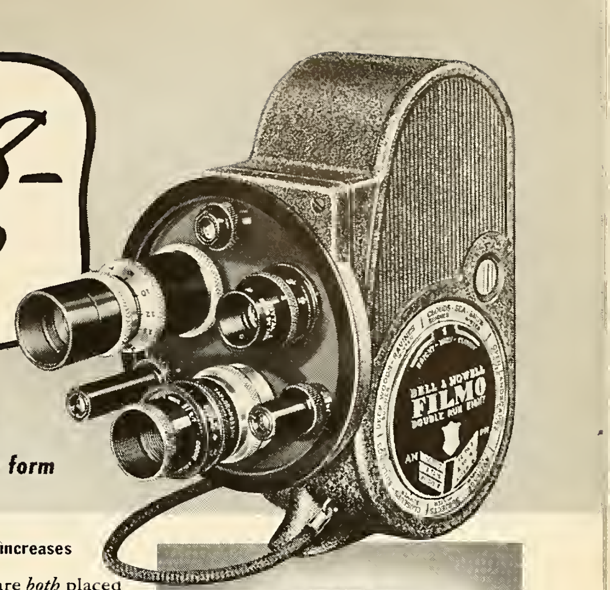
10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to undertake discussion of their decisions, after they are made.

12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1940 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

MOVIE MAKERS, 420 Lexington Avenue, New York, N. Y.

Will You Choose This 8— or Wish You Had?



FILMO TURRET 8

Quick, easy loading . . . no sprockets to thread . . . no loops to form

The only 8 mm. motion picture camera that has all of the features you are sure to want as your skill increases

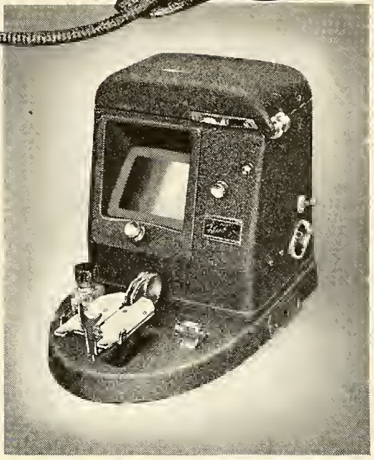
BEFORE you choose an 8 mm. motion picture camera, remember that *only* the Filmo Turret 8 provides *all* of the features you are sure to want now or later. Good judgment suggests, therefore, choosing the camera your *advancing skill will not outgrow*.

Step into your camera dealer's store and give the Filmo Turret 8 the most critical inspection you ever gave any important purchase. Compare its workmanship and features with any other 8 mm. camera.

You'll see why Filmo Turret 8 is the "aristocrat of the 8's." It combines the economy of 8 mm. film with the instant readiness and amazing versatility of a newsreel man's camera. *Three* lenses *and* their matching viewfinders are mounted on the turret. The correct lens and its viewfinder are *both* placed in position by simply revolving the turret. *Seven* fine color-corrected Taylor-Hobson and Bell & Howell lenses are available for this camera. Its positive-type viewfinder eliminates errors in composition. Its magnifying critical focuser shows the entire frame through the lens. Four speeds, including slow motion . . . single frame exposure . . . automatic reset film footage dial . . . built-in exposure calculator . . . and other features.

With one lens—Taylor-Hobson 12½ mm. F 2.5 . . . .$140

With provision for film wind-back for making lap dissolves and double exposures $172



New FILMOTION Viewer

for 8 mm. and 16 mm. Film **(a Model for Each)**

When you edit your films with this new Bell & Howell Filmotion Viewer, you see them as *motion pictures* rather than as a series of stills. Obviously, then, you can do a much more professional job of editing. And don't forget that *this* viewer provides *complete protection* to those priceless films that you could not replace in case of damage. By attaching B&H 136 Splicer and proper rewinders for your size film, you have a complete editing outfit. Viewer and splicer may be purchased complete as shown here —or you may detach your B&H 136 Splicer from its present base and mount it on the new base.

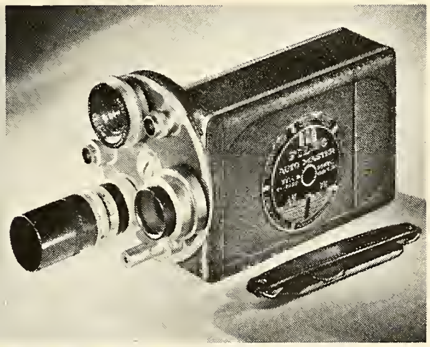
HEAVY-DUTY 2-SPEED REWINDERS

(*for 16 mm. Film*)

Gear shift lever provides three positions—low speed, 1-to-1 ratio, for editing; neutral, to free the spindle; high speed, 4-to-1 ratio, for fast rewinding. Manual brake, conveniently placed, permits tight rewinding and safe control of even the heaviest reels. This new equipment fits into combinations with the present B&H line of film editing equipment. Mail coupon for circular.

Yes! You Can Trade Your Camera In on a New Filmo Auto Master

WITH TURRET HEAD



—the only 16 mm. magazine-loading motion picture camera with a Turret Head

IF YOU want the "ace" of 16 mm. motion picture cameras—now is the time to get it. Trade your old camera in on the new *Filmo Auto Master*. Then you'll own a camera that you'll never outgrow. Then you'll be master of every movie opportunity.

Loading can be done in three seconds—even while wearing gloves. The pre-threaded film magazine slides into place. A turret head mounts three lenses *and* their matching viewfinders. When the desired lens is placed into position by rotating the turret, its viewfinder is also positioned.

A positive-type viewfinder, enclosed and protected, provides exceedingly brilliant image—and *what you see, you get*. A built-in exposure chart gives readings at a single setting for both color and black-and-white film. Four speeds, including slow motion . . . single frame exposure . . . full range of special-purpose lenses . . . steady-strap handle that swings camera into instant action—and every other advanced feature you find only in a camera precision-built by the makers of Hollywood's professional equipment. See it at your dealer's—or mail coupon for information. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

Filmo Auto Master, with film speeds of 16, 32, 48, and 64, steady-strap handle, and Taylor-Hobson 1″ F 2.7 universal focus lens $195

Available on special order with speed range of 8, 16, 24, 32 at slight additional cost.

B&H FILM CLEANER. For use with both Filmotion Viewers (8 mm. and 16 mm. sizes). This film cleaner is equipped with a special bracket which fits on the Filmotion Viewer for cleaning films while rewinding.

PRECISION-MADE BY

Bell & Howell

BELL & HOWELL COMPANY MM 9-40
1843 Larchmont Ave., Chicago, Ill.

Send me detailed information about ( ) Filmo Turret 8; ( ) Filmo Auto Master; ( ) New Filmotion Viewer and Splicer; ( ) B&H Film Cleaner; ( ) Heavy-duty Rewinders.

Name . . . .
Address . . . .
City . . . . *State* . . . . . .

Think you'll get it, Pete?

PETE'S probably pretty worried—for he certainly isn't getting his cracker the easy way.

Are *you* sure that you're not getting your movies the hard way too? Are you always certain of the best possible results? . . . You'll get better movies and get them more easily if you use the right film. Choose from Agfa's many fine amateur movie films:

FOR 16 mm. CAMERAS:

Triple S Pan Reversible, for indoor use and slow-motion work under light conditions requiring extreme speed.

Hypan Reversible, especially designed for outdoor work where brilliant contrasts are desired.

Panchromatic Reversible, an exceptionally good value as a fast, brilliant film.

Fine-Grain Plenachrome Reversible, an excellent outdoor medium of ample speed at a moderate price.

FOR DOUBLE-8 mm. CAMERAS:

"Twin Eight" Hypan Reversible, provides exceptional speed, fine grain and brilliant gradation—ideal for either indoor or outdoor use.

"Twin Eight" Panchromatic Reversible, nearly as fast as "Twin Eight" Hypan—giving brilliance, fine grain and high resolving power at low cost.

See these films at your dealer's. They'll help you get your movies the easy way! **Agfa Ansco, Binghamton, New York.**

Agfa

16 mm. and 8 mm.

Film

MADE IN U. S. A.

Agfa

MOVIE MAKERS

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The magazine of the Amateur Cinema League, Inc.

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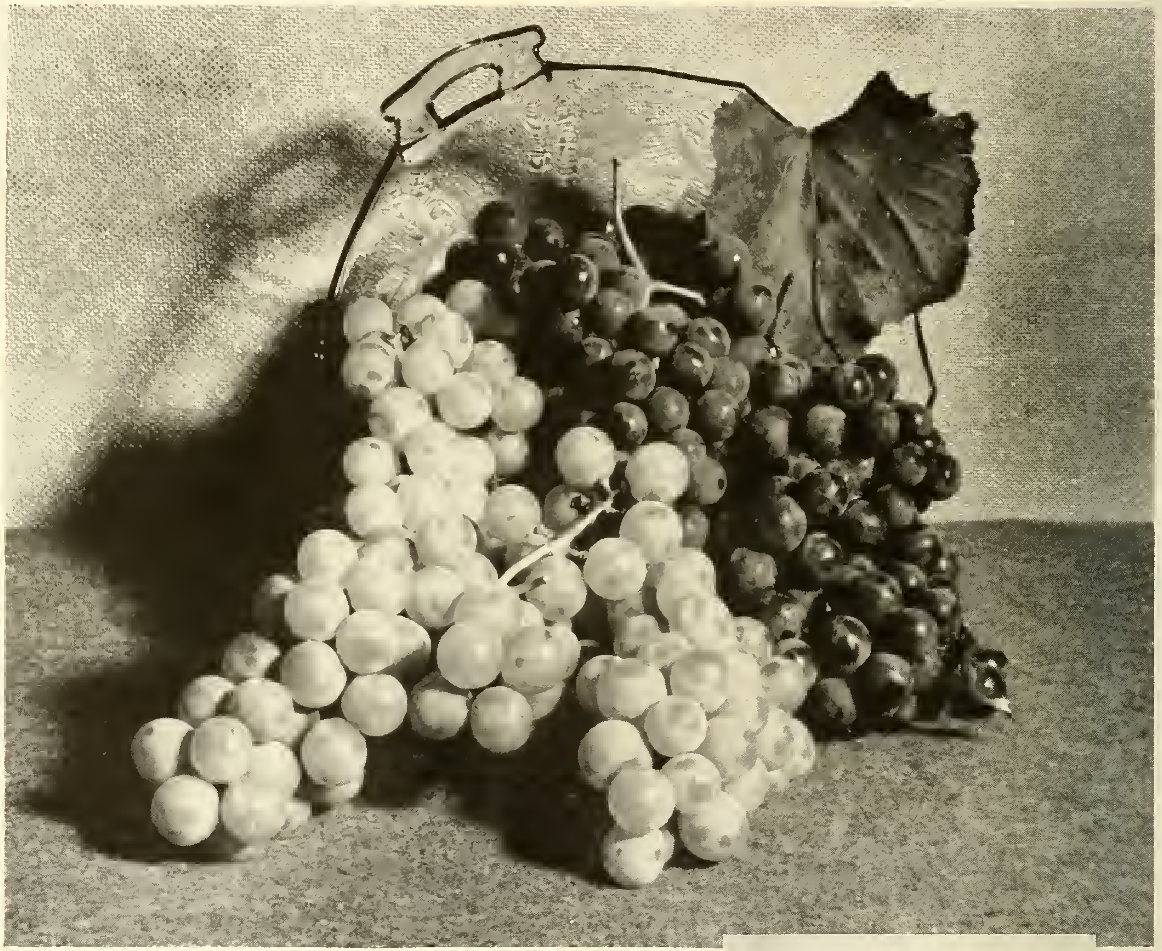
CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

Wollensak means Good Lenses



"STILL LIFE," by Dr. C. G. Morsheimer, Rochester, N. Y., amateur whose superb photography has won him national fame. Dr. Morsheimer, a regular contributor to photographic magazines and recognized judge of amateur prize contests, has himself won many enviable awards. Doesn't this illustration exhibit the detail that you'd like in your own enlargements? All of Dr. Morsheimer's enlarging lenses are Wollensak Velostigmats. Improve *your* photography with a Wollensak.

For Movies, Candid, Enlarging, Action, Stills

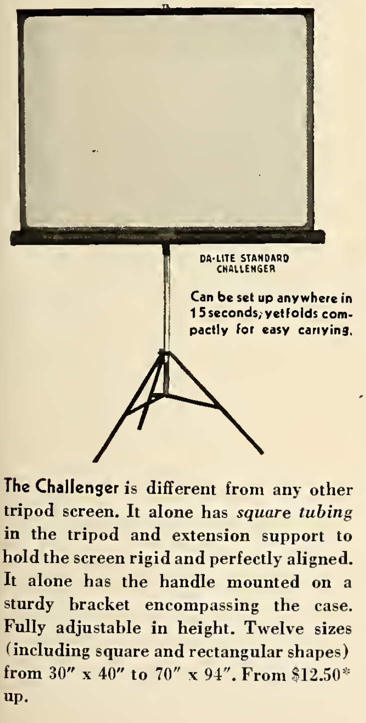
WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

SEE THE "STAR" OF YOUR MOVIES

at His Brightest and Best!

USE A DA-LITE GLASS-BEADED SCREEN!

(Reg. U. S. Pat. Off.)



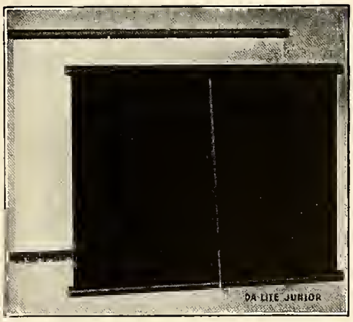
DA-LITE STANDARD CHALLENGER

Can be set up anywhere in 15 seconds; yet folds compactly for easy carrying.

The Challenger is different from any other tripod screen. It alone has *square tubing* in the tripod and extension support to hold the screen rigid and perfectly aligned. It alone has the handle mounted on a sturdy bracket encompassing the case. Fully adjustable in height. Twelve sizes (including square and rectangular shapes) from 30" x 40" to 70" x 94". From $12.50* up.

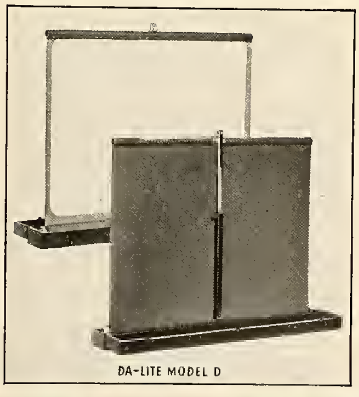
Da-Lite Model B (not shown here) is spring-roller-mounted in a metal case, with hooks for hanging. 12 sizes, 22" x 30" to 30" x 84". From $7.50* up.

**Prices slightly higher on Pacific Coast.*



Da-Lite Junior serves as a table model or hanging screen. From $2.00* up.

Da-Lite Model D is housed in a leatherette-covered carrying case. 10 sizes, 22" x 30" to 72" x 96". From $14.00* up.



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DA-LITE SCREENS AND MOVIE ACCESSORIES

Closeups—What filmers are doing

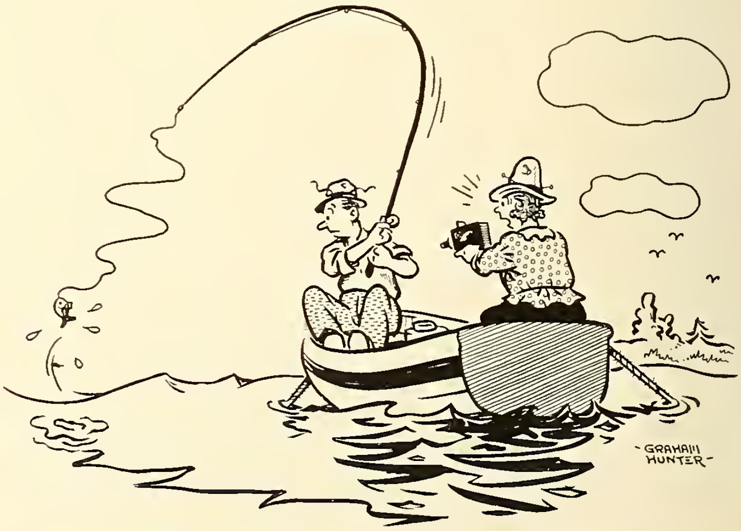
Although his home town of Vineland, N. J., is more than 125 miles from New York City, Leon M. Bardfeld, ACL, has driven the distance some nineteen times last year and this, to film the New York World's Fair. The present result is 3000 feet of well edited 16mm. Kodachrome, in which he has recorded every important feature of the great show. Of this amount, some 700 feet are devoted exclusively to *Railroads on Parade*, which Mr. Bardfeld visited ten different times and filmed from every angle. In fact, so familiar was his appearance in and around this pageant that the cast finally asked him for a special screening of the film. This Mr. Bardfeld agreed to eagerly, and he reports the occasion as one of the most enjoyable in his experience.

What with the spy and bomb scares, it doesn't pay even to leave your equipment lying around in public, as Judge Joseph L. Smith, of the New Jersey Circuit Court, found out to his sorrow. With the judge away from his Newark home at a wedding, a local patrolman happened by, spotted a small suitcase wrapped in brown paper on the judicial porch and soon, with the aid of an all seeing fluoroscope, had it diagnosed as an infernal machine.

Electric wiring and several sets of gear wheels showed plainly in outline on the shadowgraph. After soaking the package in heavy oil for some six hours, the police proceeded to an empty lot, to give it the final *coup de grâce*—suh machine gun fire from a safe distance. The stream of bullets soon ripped the suitcase to shreds, the once deadly insides spilled slowly forth—and the police were staring at the battered remains of a 16mm. movie projector.

From Gene Brandon, ACL, head of the Jacksonville Movie Makers, in Florida, comes our second report of a clash between fifth column hysteria and amateur movies. "A blond German . . . secret meetings . . . mysterious machinery," these were the phrases used as some overzealous citizen reported his suspicions to the Jacksonville office of the United States Immigration Service. Well, Mr. Brandon admits to being blond, there had been a number of meetings at his home, and perhaps lighting units, tripods and some of the other impedimenta of our hobby look mysterious to non movie makers—but that's absolutely all there was to it. It seems the club had been busy on a group production and was using Brandon's home as a studio. As a matter of fact, when the Immigration man dropped around to investigate, he soon got so intrigued at what really was going on that the boys think they have a new member.

The League's staff, in the course of some fifteen years of cinematic consulting, has had occasion to answer a number of strange and esoteric queries unrelated to our hobby. But Ruth Stuart, ACL, of Manchester, England, would seem recently to have unearthed the strangest. Rather casually, in a late letter, she mentioned that her other hobby (besides filming) was reading Latin, especially in letters and current publications. Did we happen to know, she asked, of any sources of such material? We did, indeed, and promptly advised Miss Stuart of one source in America and one right in her own England. . . . Any odd information you'd like this month?



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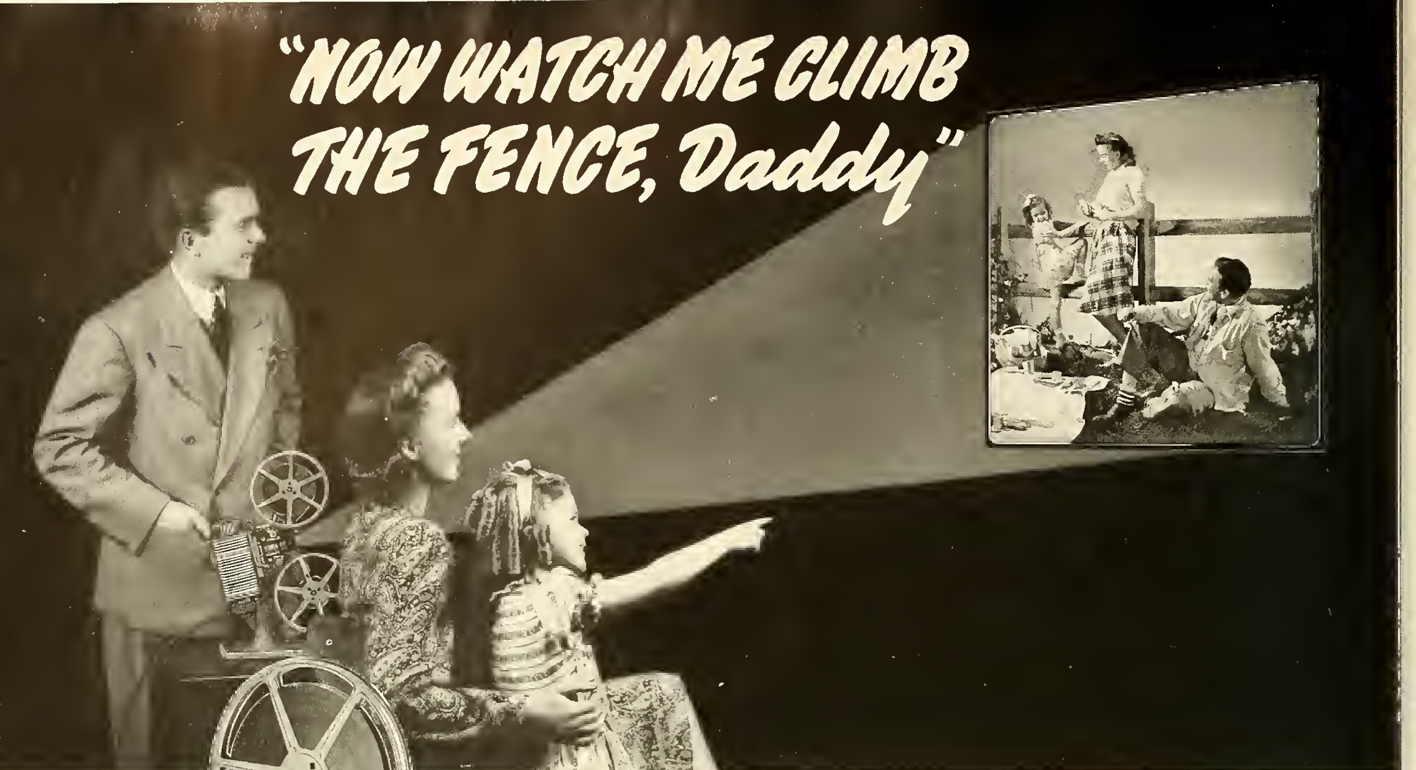
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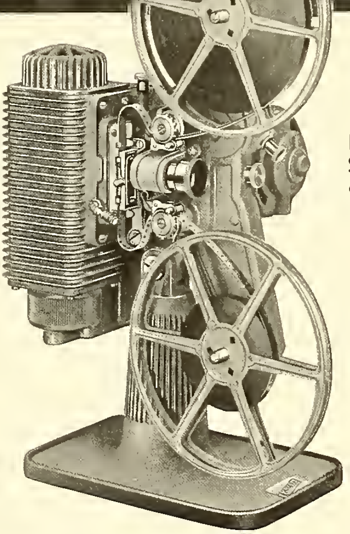

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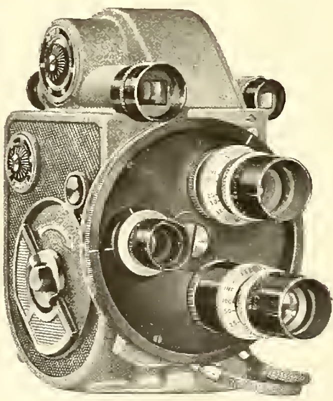

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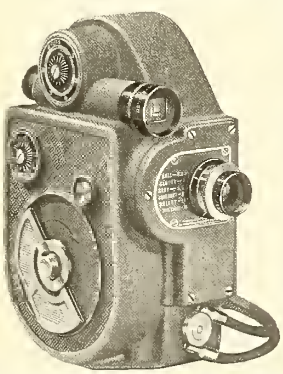

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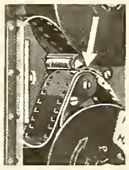

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Dreams live

"HOW beautiful are the messengers" might almost have been written prophetically of personal movies, because they have established themselves, in their short and vigorous life, as bringers of glad tidings of peace. They have carried convincing reports of the way of life in one country to those who live in other lands, and these reports have been pictures of peace, of the little, inconsequential, but so real, incidents that make up the days after days of men who are free.

It is possible that no group of people in the world resents the brutal intrusion of war more than do personal filmers, because war commands them to take their fingers from their camera buttons. Lenses make no distinctions between that which military necessity forbids and that which it permits, and lenses are suspect, if not actually proscribed, in the conduct of war, unless they are directed by military authority.

Although movie makers are, in general, poor haters, since they see so much that is delightful and good in the world that they film, they are building up a rising tide of anger against those leaders and those nations that have thrown down a challenge to civilization, as the world has known it. Filmers are convinced that there is a reasonable basis upon which men may live and work together and that, with greater understanding by one people of the ways of life of another, it can, and must, be possible for national differences to be adjusted without the appeal to brute force.

To movie makers, those who take up the sword of conquest are barbarians and savages, no matter how much the invaders try to justify their actions. These savages deny the peaceful values that filmers and other artists believe to be the flowers of civilization and not the weeds of decadence, as the barbarians assert. These savages hold that force, and only force, has any rights.

For every armed barbarian who tries to ride over the justice of decent men, three or four of these same decent men must be mobilized to protect what they hold dear. The end of all this is a complete militarization, an entire abandonment of the gains that peace has won in the course of painful years of aspiration and effort. No other action is open to civilized human beings, when these gains are attacked.

But to what avail is the anger of the artists at the brutality of the savages? Have they anything but impotence, but cries of despair? Are movie makers, are painters, musicians and poets, are civilized men and women anything more than targets for the bombs of hordes of brutes?

Unless history offers no guide in these dark times, we can find reason for hope. Always artists have worked best in adversity. They are killed, but they take a terrible revenge, because their scheme of life is accepted by the sons of the killers. They are slow to anger but, once roused, they are greater than death.

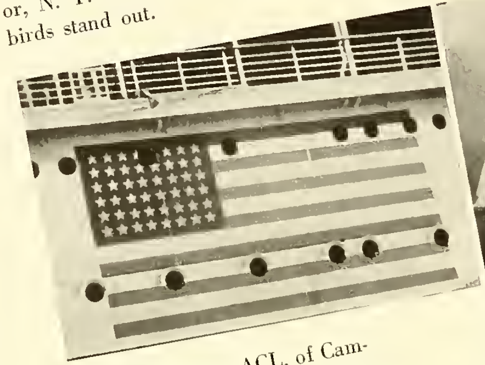
There is danger ahead for the conquerors of today, who say to the peaceful movie makers, the poets and the artists of all kinds, "Your day is done. This is the time of the sword." Until the vision of a peaceful world of free men has been forgotten by every son and daughter of free men, there will remain a dream that brutes cannot blot out. That dream will one day strike down Hitler, Stalin and Mussolini, as it struck down Attila, Genghis Khan and Tamerlane.

FRAMES FROM THE WIDE WORLD

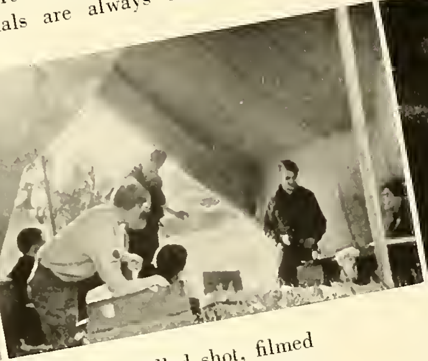
A red filter darkened the sky in this beach scene, filmed on black and white by Alice I. Wright, ACL, of Briarcliff Manor, N. Y. The filter makes the birds stand out.

In this frame from *San Saba County*, by J. E. Hagan, ACL, of San Saba, Texas, a prize bull exhibits the superior cattle of the area. Head on closeups of animals are always effective.

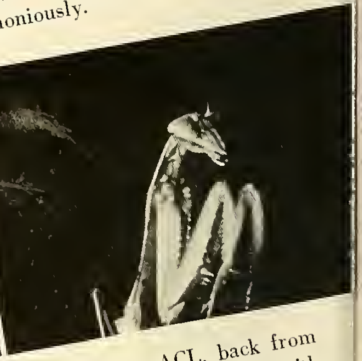
In this scene in *Spring Skiing on Mount Washington*, Strafford Wentworth, ACL, of Saratoga, Calif., brought sky, snow and a human figure together harmoniously.



J. Forbes Amory, ACL, of Cambridge, Mass., has captured one small aspect of the war in this shot in his movie, *South America*. This film was made on a recent Southern cruise.

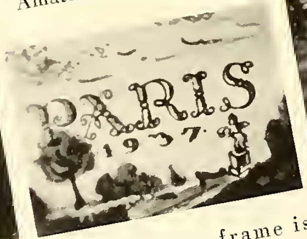


This well handled shot, filmed against the light, is in a Boy Scout movie, entitled *Friendly Invasion*. It was made by members of the Newburgh (N. Y.) Amateur Cinema League.



Fred C. Ells, ACL, back from his post in Japan, brought with him *Garden Gangster*, a striking nature study, in 16mm. Kodachrome, of the life cycle of the praying mantis.

A significant pose and good exposure mark this 8mm. frame from *Christmas — 1938*, by Harry R. Lange, of Waterbury, Conn.



This 8mm. frame is from a hand lettered lead title, filmed by Clark Walter Mills, ACL, of Bronxville, N. Y.

Albert E. Roser, of Minneapolis, Minn., made this attractively composed 8mm. shot of swans in Loring Park in his city.

USING 8MM FOR ACTIVE BABIES

Volatile infants demand quick thought and action

ROBERT WOODMAN

WE HAD it all figured out. When the baby came, we must economize. Of course, we shouldn't mind that, because a baby like ours is worth giving up anything for.

Even giving up movies? It's a question I asked myself solemnly in the still of the night—and decided to the contrary. For the baby's movies, recording his growth and depicting his first cute reactions to a new world, are at least as invaluable, are at least as essential as the sterling silver drinking cup (Uncle George) or the neat little juice spoon (Aunt Mary).

So we decided that movies had to be one of the attributes of the infant's early welfare, and, because economy was a factor, we chose 8mm. It has worked out beautifully. Marge had no trouble at all in mastering the camera, and she can snatch it up, practically at any time, ready to take advantage, without complicated adjustments, of those chances for shooting, which His Miniature Majesty sees fit to create according to the mysterious workings of his own small will.

Then, too, 8mm. is ideal for babies—agrees with their whims, you might say. The minimum of adjustment is necessary, because 8mm. cameras are noted for their extreme tolerance in focus. We didn't go into the whys and wherefores of this, but we realize that it is because of the size of the 8mm. image which makes possible the use of a short focus lens.

Whatever the reason, the results are excellent, and Marge can set the diaphragm in just a second and blaze away on the infant's immemorial interest in putting his toes in his mouth, being practically certain that the picture will appear later on our screen.

Of course, she learned from me to hold the camera steady and with the image in the finder, just as weaveless as it could be. For I may as well admit that I have a "big" 16mm. camera, with gadgets, in the background, although it has had less use since the Small Stranger arrived.

In short, we are convinced that, both for convenience and results, 8mm. is a good medium for baby filming. But 16mm. is all right, too, so don't deny the infant his right to kick and wave for posterity if you happen to have only a 16mm. camera. But "Eight" has the palm for size, together with results, or should I say it "fits the palm"?

In filming our baby, we found that we had to let a little camera heresy sneak up on us, to get the results we wanted.

A tripod is always recommended for best results. Well and good; we are prepared to admit that a good, solid tripod shot of the Washington Monument is the only way to do it justice.

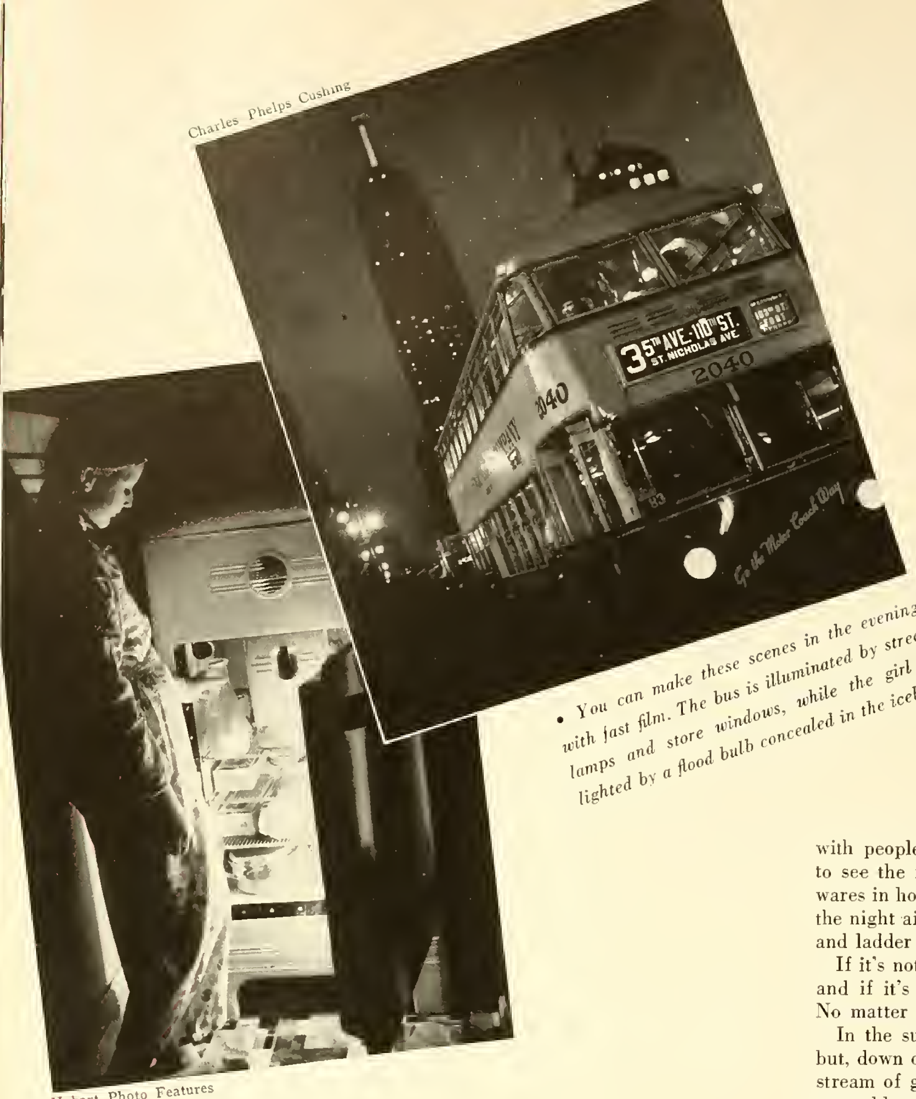
But our baby is more volatile than the Washington Monument, if you get what I mean. He regards his immediate surroundings with large, interested eyes, and he is always more than ready to allow his attention to wander from the obligation in hand to the more attractive aspect of some fresh novelty.

So does the behavior of the very infant in the bassinet presage the adult tendency. But, minus the moralizing, our infant becomes immediately hypnotized when he is confronted with a tripod. Ours is one with a shiny top, and, when the camera is perched on this and the infant is faced with the whole, he will immediately leave off doing whatever cute and picturable act he may be engaged in and stare, popeyed and immovably, at the shiny tripod. Very nice for a time exposure, but not for a movie! So we had to give up the tripod. Our pictures don't suffer too much in lack of steadiness, because we are firm in our minds about what we are doing.

We need not tell this to parents who have a working knowledge of the situation but, to prospective parents and to others who would plan the logical scenario of the baby's day, and end with the infant peacefully going to sleep, we should advise that there is a special technique involved. Every parent knows the blessed peace which descends at the end of the period devoted

[Continued on page 439]

Frames from 8mm. baby scenes made by author's method


Charles Phelps Cushing

Hobart Photo Features

• You can make these scenes in the evening with fast film. The bus is illuminated by street lamps and store windows, while the girl is lighted by a flood bulb concealed in the icebox.

IT HAPPENS AT NIGHT

Many an event is waiting for fast films and you

BETH BROWN, ACL

DON'T go to bed.

This is the time to wake up to the fact that what takes place at midnight is swell takings for a picture.

Midnight. It offers a hundred bright facets. If you like, you can make a straight scenic. There's the midnight sky—with its moon, its clouds. There's the earth—the grass—the woods—the fields—the hills—and the valleys. There's the sea—the lakes—the rivers—the dams—and the brooks.

Of course, you don't actually film these things at midnight, even though your titles may imply that you did. You shoot them at dusk, when there is still enough light in the sky to get a picture, and you use the new ultra fast black and white film and a red filter.

There's the farm. It's not only the farmhouse that's fast asleep, its silhouette a fascinating study of black and white; but out in the barn are the cows and the horses, dreaming of feasts of grass and oats. How do hens go to sleep? And what about the ducks? (They go off to bed at dusk, early enough for a fast lens and a fast film to catch a "night" shot of them.)

There's a mystic softness about the farm world fast asleep. Only the wind is awake, high in the apple tree.

Everybody has taken pictures of the farm, but taking them at dusk makes them different. Dusk on a hot summer night—dusk in the dead white of winter—dusk in the pregnant springtime—and dusk in the lush fall—will turn the most prosaic farm into a fantastic fairyland.

The faraway farm may be locked in sleep, but in the city there is no sleep. It is just as wide awake at twelve midnight as it is at twelve noon.

The lights on Broadway are very bright—no problem in getting scenes with fast film here. The streets are packed with people coming out of the theatre. Others are going in to see the midnight show. Newsboys and hawkers cry their wares in hoarse voices. The clang of fire engines cuts through the night air and, in less than a minute, the streamlined hook and ladder comes tearing up the street.

If it's not the fire company, then maybe it's an ambulance, and if it's not an ambulance, then it's a police radio car. No matter what—it's exciting.

In the suburbs, the folks are sound asleep in their beds; but, down on the water front or at the edge of town, a steady stream of giant produce trucks is pouring into the fruit and vegetable markets. And sometime between midnight and dawn the fruit auctioneers will climb into place and go into their song and dance. The boxes and bales of food for a city, the colorful characters and hangers on, the farmers come to sell and the storekeepers come to buy—all these make of midnight a memorable sequence for that camera of yours.

The markets may be illuminated by the new sodium lamps, they may be lighted with strings of bulbs; but, ten to one, you'll find enough light for a movie scene on fast film.

On another street, the wholesale butchers are at work, in a flood of sharp, white lights. Hotels and restaurants, factories and power plants—to all these, midnight does not mean riding the sheets in the land of sleep. Instead, it means getting up and going to work. You can almost hear the words: "Lights! Sound! Action!"

Cattle trains and tugboats—newspaper presses and Greyhound buses—streetcars and subways—all are going at top speed, wrapped in that magic aura which only midnight can paint.

Somehow, odd, exciting, delighting things always seem to happen at midnight, and the people who make them happen make a picture in themselves.

So, if it's difficult for you to shoot a factory or the saga of a night spent in a police car, make yours a picture of people instead. All sorts of people work at night—actors and writers and chefs and street cleaners, coppers and robbers and cab drivers. Oh, so you like that idea? All right. Let's go.

We'll start with a shot of your favorite clock, fixed at the fatal hour. If you happen to own a cuckoo clock and can shoot the bird in action, fine! A clock in a tower is not to be sneezed at. And something

[Continued on page 440]

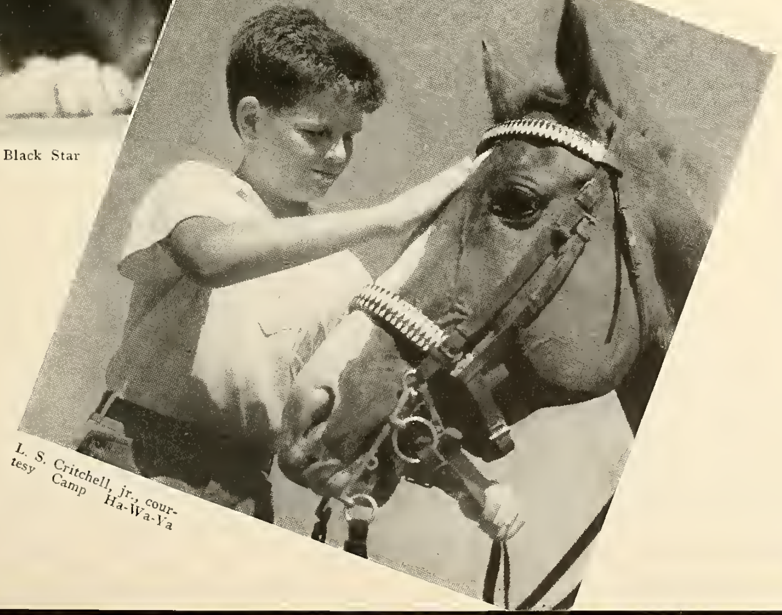
Harold M. Lambert from Black Star

Birds and beasts

How to film them, to secure natural shots

NORMAN A. CONVERSE, ACL

Ylla from Black Star



L. S. Critchell, jr., courtesy Camp Ha-Wa-Ya

Pets plus patience equal interesting shots like these

IF YOU have ever tried to get your pet dog or cat to act in your movies, you will just begin to have some idea of the problem facing a professional nature cinematographer. But, if you have been rewarded with even one perfect, heart warming sequence of natural action, you will know, as well, the almost inescapable pull that this kind of work can have for any imaginative and patient cameraman.

There are, in general, two ways of going about it, two methods of approach. The first, and most desirable, way is to manage to record on film the natural actions of your subject, as they take place in a normal and uncontrolled environment. Sometimes, this is not only the best method, but, to your surprise, the easiest as well.

There was that sequence in *Robin Red Breast*, for instance. The script called for a connected series of scenes of the raising and feeding of baby birds in the nest. Apprehensive of worrying the parents during this critical period, we decided on a camouflaged camera, reasonably near to the nest, but controlled through a long extension cord from the electric motor on the camera to our battery box and switch, some distance away. And just such was our setup for the first full day of shooting.

As we prepared for the second day, however, I noticed that both of the parent birds returned to the nest unafraid, even before I had arranged the camera's screening. Taking this as our cue, we did away with the clumsy camouflage and worked throughout the second day without it—but still through our remote control.

On the third morning, while connecting the extension cord to the camera's motor, I was genuinely surprised to see the mother robin fly in, within a very few feet of me, alight on the edge of the nest and proceed calmly to feed her babies a fine fat worm. Okay, I thought, if that's the way you feel about it! Promptly we did away with the long cord, and, from then on, the rest of our filming was done from directly behind the camera and but a few feet from the busy nest. Day after day, the parent birds came and went, feeding their babies and brooding them as if we were not there. All our original precautions had proved needless, and here we were, getting completely natural action under normal and uncontrolled conditions of environment. It was a swell sequence.

But one is not **[Continued on page 435]**

GUATEMALAN SEQUENCES

16mm. scenes in "Guatemala, the Glorious" by Ralph E. Gray, ACL

RALPH E. GRAY, ACL

AS THE northern visitor steps down from an airplane at Guatemala City's immaculate airport, a bright mass of wild orchids is pressed into his hands. Lovely senoritas murmur a friendly greeting, and you are guided into the modern, mission style administration building. A cup of fragrant native coffee completes your welcome.

Here, in miniature, is the warm welcome of the entire country. From His Excellency Gral. Jorge Ubico down to the lowliest peon, the people of this beautiful state extend a genuinely friendly greeting to the northern "gringo." And, from your first, aerial glimpse of smoking Santa Maria, to your last glance at blue Lake Atitlan, the country itself will bid you welcome. For the movie maker "seeking new worlds to conquer," Guatemala is an exciting challenge.

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RUINS

(1) Antigua, the ancient capital of Guatemala, was established by the Spaniards in 1541, following the destruction by flood of a slightly earlier city. For centuries, it was called Santiago de los Caballeros de Guatemala la Antigua.

(2) But, in 1773, earthquake struck and destroyed even this massive and beautiful masonry. The capital moved on to its present site at Guatemala City, while Antigua remained in ghostly ruin. Green grass settled amid the brown adobe bricks, age yellowed the gaping plaster—and Antigua became the locale of placid markets.

(3) Striking angles and effective compositions are on every hand. Try half speed on the slowly drifting clouds.

4

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TEXTILES

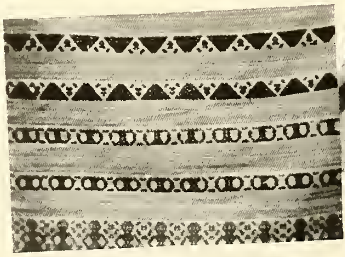
(4) Near Antigua, in the village of Santa Maria, the visiting filmer may record one of Guatemala's finest crafts, hand spinning and weaving. Here, the cotton yarn has been dyed in large, open air vats. It was then washed, to set the color, and is now being hung out to dry in the sun.

(5) Even the simple process of winding the dried yarn on spindles may be a symphony of color. The large wheel is a weathered brown, the yarn a bright yellow and the dress is blue.

(6) The warp is prepared, by winding selected colored yarns from spindles (seen in background) on the large revolving rack at right.

(7) Clad in one of her own products—a colorful *huipilli*—this worker of Santa Maria is using a "saddle type" loom.

(8) The hand woven textiles command a high price in world markets because of their striking colors and originality of design.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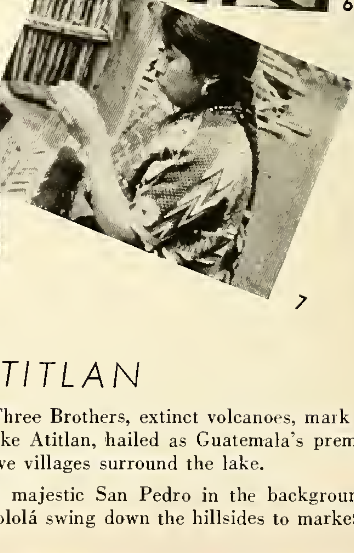
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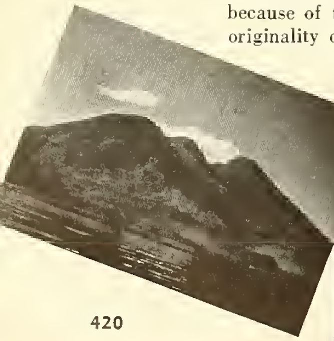
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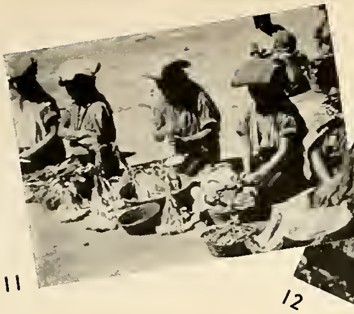
LAKE ATITLAN

(9) The Three Brothers, extinct volcanoes, mark the shores of blue Lake Atitlan, hailed as Guatemala's premier beauty spot. Twelve villages surround the lake.

(10) With majestic San Pedro in the background, the Indians of Sololá swing down the hillsides to market.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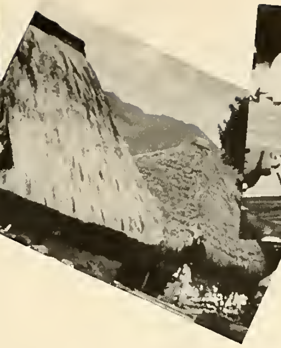
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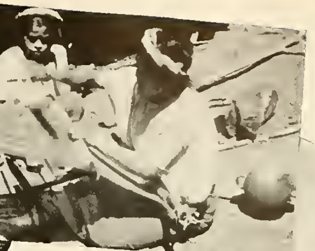
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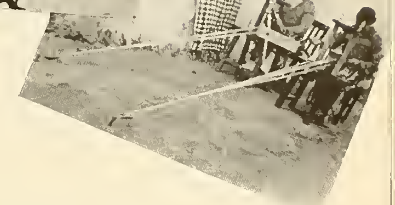
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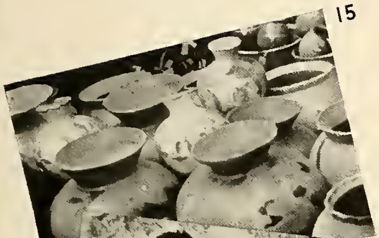
(11) Sololá Indians, distinguished by their flat folding headdress, are undoubtedly the country's most active tradesmen, appearing in every market, large or small.

(12) The brown thatched huts of Santiago, another lakeside village, suggest a scene in Africa. But the women, stately in their long red skirts and bright with their halo headdresses, are Guatemala's most lovely sights.

(13) Here, a Santiaguan weaves the cloth of her village, again using the simple "saddle type" loom. The serious *chiquita* sits by, absorbing the ancestral lore.

(14) Father and son are busy on hand looms, as they turn out endless yards of bright tape now used in America as the straps on popular beach sandals. So fast do their fingers fly that normal camera speed cannot stop the action.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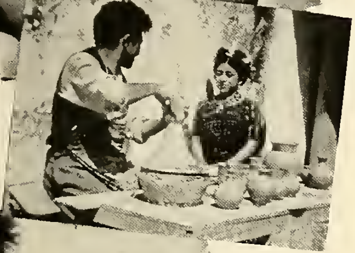
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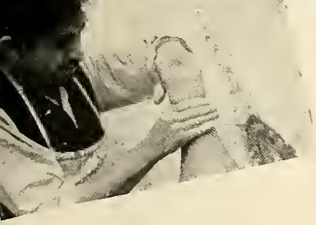
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POTTERY

(15) Attractive earthenware abounds in Guatemala, providing charming patterns of warm tone in every market place. Here, again, the designs are individual with the artist.

(16) In Tononicapan, the skilled craftsman kicks the wheel deftly with his foot and molds the moist clay smoothly with his hands.

(17) Fine points require rapt attention, and there is no danger that the worker will stop to stare at the camera.

TYPES

(18) Although predominantly Indian, the people of Guatemala are of many types, marked by distinctive features and characteristic village dress. The dark beauty here attends her market stall in the ruined grandeur of Antigua.

(19) At San Geronimo, the town's most noted maker of hand embroidered *huipillis* spreads the full sleeves of her "Sunday best."

(20) In San Francisco el Alto—named for its 9,000 foot elevation—a market woman is seen in an embroidered but far warmer garment. The design of the necklace is different, as well.

(21) Again the "halo" headdress of the Santiaguan senoritas, offering slight protection from the sun, but making a fine frame for the face.

(22) Boys are friendly and curious, whether in Guatemala, Gotham or Greenville. Patience and a ready smile aid in overcoming their fear of the camera.

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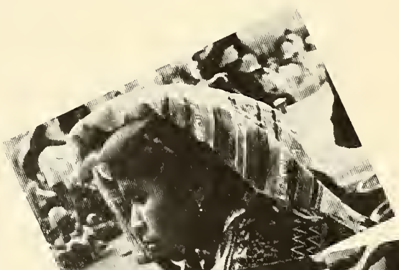
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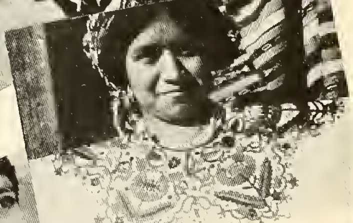
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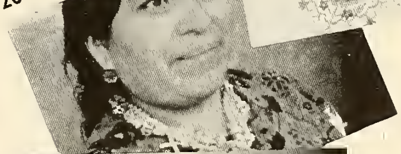
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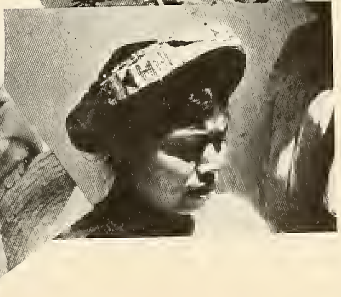
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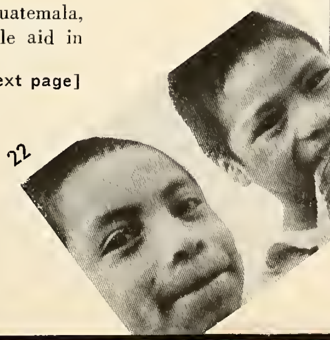
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Suggestions for a film
of an American paradise

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PROCESSIONS

(23) Parades are plentiful in Guatemala, marked invariably by religious drama, which is received with deep seriousness by a reverent people.

(24) Christ's image and the Cross of Calvary are borne forth from the church, as the procession gets under way.

(25-26) The bonds of capture, a crown of thorns and even a blood stained body impart to the wooden image a power which stirs deep in the native breast.

(27) Dusk brings the drama to an end, as the familiar symbols return once again to sanctuary in the church.

(28) A last rite beside the still waters of Lake Atitlan, where the church bells are housed at street level, instead of in the customary bell tower.

CHICHICASTENANGO

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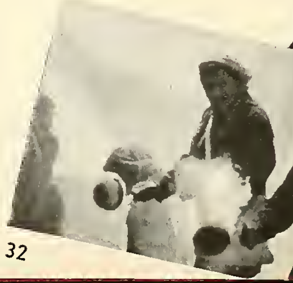

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(29) For sheer drama and beauty, no spot in Guatemala can equal the cathedral steps of Chichicastenango. Here, hundreds of Quiche Mayan Indians, in their deep ruby red garments, gather for religious observances, which blend stark pagan ritual with quiet Christian ceremony.

(30) A swirling fire of frankincense burns continually at street level, so that arriving worshipers may kindle without delay their individual censers.

(31) Friend greets friend on the packed esplanade, as one kneels before his bundle of offerings and the other swings his censer in courtly gesture.

(32) A proud and well born race, the Quiche Mayans do not like to be photographed and often will swing their censers before an intruding camera, to ward off evil. Father Ildefonso Rossback is the shepherd of this strange flock and, graciously, offers assistance on occasion to those movie makers whose interest in the church he finds sincere and serious.

IN PRAISE OF THE COUNTRY

16mm. scene by Richard Lockwood

COUNTRY
LIFE

Lead title of family movie described here

RICHARD LOCKWOOD

THE amateur movie maker, once over the first flurry stage, is forever haunted by the puzzling problem of making his film footage interesting. Even the homeliest of subjects can be welded into an interesting movie, if one goes about the assignment with enthusiasm and enterprise.

This was my problem, when I set about to take my first full length feature. Briefly, this film was planned to picture the exodus of the Lockwood family—my wife, my three year old daughter and myself—from the city to the country. I thought, at the time, that this would make an interesting short movie, but, when it was finally finished, I found that I had filmed an 800 foot Kodachrome feature, entitled *Country Life*.

This subject matter may seem too thin to have served for so long a picture. Yet, in spite of limited material, I used no titles in the film, because I was convinced that the thread of the story could be maintained by pictures alone. Further, I decided deliberately against any form of plot, because I believed that "acting" would be too obvious and that a forced plot would destroy the simplicity of this little movie pastoral.

Several rolls of film had been exposed before I decided to try to make a unified story out of this picture. On several trips to the village to which we were to move, I had captured a few pleasant scenes of country serenity, of the little stone house we coveted and of the rural life surrounding it.

Obviously, this was a poor beginning for the picture, however useful this footage might be later on. The theme seemed to present an inescapable demand for a change in tempo from city life to country life, and this is how it was accomplished.

I made one concession to my decision against titles. Following the lead and credit titles, I inserted a prolog, which introduced the characters and set the stage. Then the observer was plunged into the hurly burly of New York's Fifth Avenue traffic, with its streams of cars and buses and crowds of pedestrians.

This sequence was identified by a closeup of the street sign, then the camera was tilted slowly up the side of a tall building. The view shifted to a scene in one of its offices. Here, I was shown in the grip of spring fever.

I retook that scene three times before it satisfied me, but the result was an interesting superimposed shot, in which the day dreamer visioned babbling brooks, lush fields and his small daughter, romping in the rural out of doors.

When this movie dream faded out, and the dreamer came to life, he picked up a newspaper, scanned the real estate advertisements and encircled one of them in pencil. This shot was followed by a closeup, taken with my small titler, of the actual advertisement that had "sold" us, and it is inviting enough to do a sales job on most of the audience. The expression on the face of the discoverer of the advertisement and the alacrity with which he turns and dials a telephone number set the stage for the shots to come.

The tempo of the picture is maintained and accelerated in the next sequence. Spinning car wheels are interspaced with scenic shots taken from the car. These become more and more rural in aspect as the sequence progresses. Then, one sees the signpost at the edge of the village, followed by a shot of the car, coming over the bridge and into the hamlet itself. Here, the tempo abruptly changes to one in keeping with the peace and tranquillity of the surroundings. Cows are chewing their cud in green fields, a brook bubbles beneath the lacy shadow pattern of trees, the little stone house is discovered, and the story proper begins.

Since we had, in reality, moved to the country several months before the picture began taking form, the "moving in" sequences had to be "faked." Rather than show full view shots of this activity, I made close shots of a lease being signed, furniture being moved into the house, dishes being unpacked and my daughter industriously polishing a window.

Now the picture, because of the unadorned elasticity of the scenario, takes a leisurely course through nearly a year of rural living. Most of the footage is of the outdoor activities of us three, with an undercurrent of our enthusiasm for the work and pleasure that the new surroundings afforded. In reality, the bulk of *Country Life* is a picture diary that takes the audience on a trip through the four seasons, with the subsequent changes in scenery and activity that this trip offers. It was not a matter of shooting from script, but a procedure that called for filming practically everything amusing that was done, plus a long, drawn out session of cutting, discarding and editing, so that the finished product would flow smoothly. I did not try to force the action, but I let nature take its course, although, of course, a few things had to be set up for the camera.

After the picture shows that we have moved into the house, we are seen trying our city hands at gardening. Ground is spaded, seed and seedlings are planted, with everybody very much absorbed in this new undertaking. Summer comes, the flowers grow and the vegetable garden burns up, to the disgust of the one male farmer.

It was necessary, at times, to resort to the old calendar leaf trick, to show the passage of a few months, but, in most cases, the scenery itself did a good job of denoting the elapsed time. I used a dissolve

[Continued on page 440]

Recruit for rural life filmed his point of view

THEY'RE DONE OUT IN FRONT

"Before the lens" effects and how to accomplish them

AT SOME time in his career, every movie maker wants to produce some of the special effects that he sees in theatrical movies. Most of these, unfortunately, are made in the laboratory, by means of trick printers which are not available to the 8mm. or 16mm. amateur.

Yet a number of these effects may be produced, either by special cameras having the required built in features or by various devices that may be placed "before the lens" of any camera. You can make fades, wipes, mask shots and other tricks, by means of accessories that are supported in front of the camera lens.

The most fundamental effect is the fade out, which, in its usual form, appears as a gradual, overall darkening of the scene, until the picture that continues is obliterated and the screen is entirely black. The fade in is just the reverse of this process.

A fade out indicates the end of a section of the picture, while a fade in indicates the beginning of a new section or topic. A fade in is often used at the beginning of a movie and a fade out, at the end.

A fade—either in or out—can be produced by means of a variable shutter, which can be closed or opened while the camera is in operation. However, such a shutter must be built into the camera, and only one machine that is available, the Ciné-Kodak Special, offers this special feature.

Another method of making fades employs a rotating disc, which is graduated from transparency to opacity. The disc is revolved in front of the lens when the fade is desired, and it gradually cuts down the light, in the case of a fade out, or increases it, in the case of a fade in. The disc is operated by a clockwork mechanism. (See Figs. 2, 3 and 6.)

A third method of making fades is offered by a device that is essentially two polarizing filters, one of which remains stationary and the other of which is rotated. As the axes of the crystal structures in the polarizing screens approach right angles, they cut out all effective light. In using this aid to make a fade, one simply turns the movable filter, by pushing a small handle. (See Fig. 1.)

Fades can be made by the dye method, and they also may be created by using a homemade fading glass—a small sheet of glass that has been smoked in graduated intensities, from clear glass at one end to complete opacity at the other end. This is held before the lens by hand and is moved from one side to the other, depending upon whether a fade out or a fade in is desired.

One disadvantage of this homemade substitute for a regular fading glass is that, in using it for a fade in, one must hold the clear portion of the glass before the lens for the duration of the scene, because, if the glass is lifted completely away from the lens, one can notice the effect on the screen.

No fading device of any type should be removed from in front of the lens while the camera is running; so, after a fade in, one must continue filming the scene through the clear portion of the fading device until the end of the shot. This procedure causes no trouble with commercial accessories that can be attached to the camera.

A variation of the overall darkening of the scene is produced by the square closing iris vignetter. This device makes the scene darken progressively, from the edges of the frame to its center. The growing dark area leaves a square hole in the center, which diminishes in size until it closes entirely. Since these diaphragm devices are placed close to the lens, the outline of the square hole is indistinct, and a soft, over all darkening effect is obtained. Examples of this type of fading device are seen in Figs. 2 and 5.

A wide variety of wipeoffs can be found on the theatrical screen. In these effects, one scene displaces another bodily. The new scene may appear as a point in the middle of the first scene and expand to fill the whole frame. The second scene may slide in from one side and give the effect of shoving the first scene off the screen.

In theatrical movie making, these effects are produced by trick printing. Such trick printing is available on 16mm. film, but the cost is quite high, and this method is largely limited to industrial and publicity pictures.

A modified form of wipe can be made with devices placed in front of the camera lens. A fan shaped blade is passed in front of the lens, to block out the scene gradually. Variously shaped blades may be used to create different forms; however, the resultant effect is different from that of the standard theatrical wipe, because a new scene is not introduced by the moving blade that blocks out the first scene. Instead, at the end of the wipe, the screen is dark, as in the case of a fade out.

This type of wipe can be made with the devices pictured in Figs. 4, 5, 6 and 7. In the accessories shown in Figs. 4 and 6, the blade is operated by a spring motor. In the device shown in Fig. 5, the leaves are operated by hand. In the case of the more elaborate instrument in Fig. 7, the blade is motivated by the camera motor itself.

A true wipe, in which one scene displaces another, can be made with the accessory shown in Fig. 7. For this purpose, the film must be wound backward for a double exposure and the fan blade must be geared to the camera mechanism. This device may be used only with cameras that have a hand crank and reverse takeup, so that the film can be wound backward for the distance necessary for a double exposure.

Some advanced cameras will produce a type of wipe in which one scene displaces another, without the addition of an accessory, but this wipe is limited to titles and similar static closeups.

Masks placed in front of the lens will give the resultant picture on the screen a special shape, such as a circle, an oval or a keyhole. Scenes may thus be made to appear to have been taken through a pair of binoculars or to be seen through a keyhole. In Figs. 2, 4 and 5 are shown devices which permit the use of such masks, in addition to their other functions.

Many "before the lens" devices also permit the use of special, homemade effect filters, such as diffusion screens that give a shot a soft, delicate appearance and which make closeups of people more attractive. Distortion and other special effects can be obtained by mounting pieces of imperfect glass in a "before the lens" accessory.

Fig. 1. *Fade-O-Scope,* made by Fade-O-Scope. Inc., 200 Fifth Avenue, New York City.

Fig. 2. *Wesco Fadette,* made by Western Movie Supply Company, 254 Sutter Street, San Francisco, Calif.

Fig. 3. *Badgley Automatic Dissolve,* sold by Burleigh Brooks, 126 West 42nd Street, New York City.

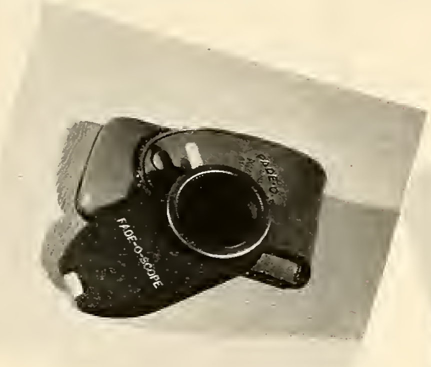
Fig. 4. *Cine Transito Jr.,* made by Baia Motion Picture Engineering, 8044 Hardyke Street, Detroit, Mich.

Fig. 5. *Besbee Effectograph,* made by Albert Specialty Company, 231 South Greene Street. Chicago, Ill.

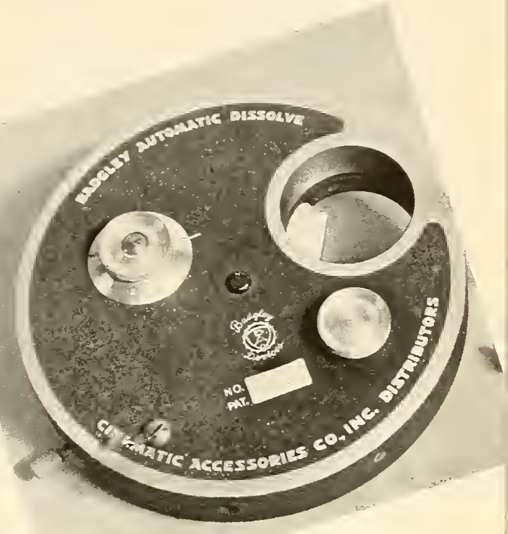
Fig. 6. *Filmo Fader and Wipe Disc,* made by Bell & Howell Company, 1843 Larchmont Avenue, Chicago, Ill.

Fig. 7. *DuMorr Radial Wipe,* made by J. D. Cochrane, jr., 734 Brooks Avenue. Wyoming, Ohio.

Devices which aid one in producing fades, wipes and mask shots


FADE-O-SCOPE

1


BADGLEY AUTOMATIC DISSOLVE
NO.
PAT.
CINEMATIC ACCESSORIES CO., INC. DISTRIBUTORS

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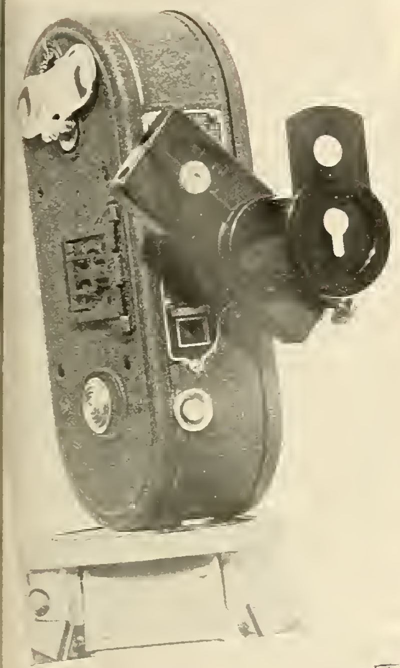

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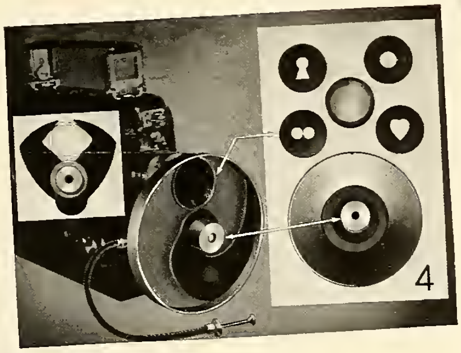

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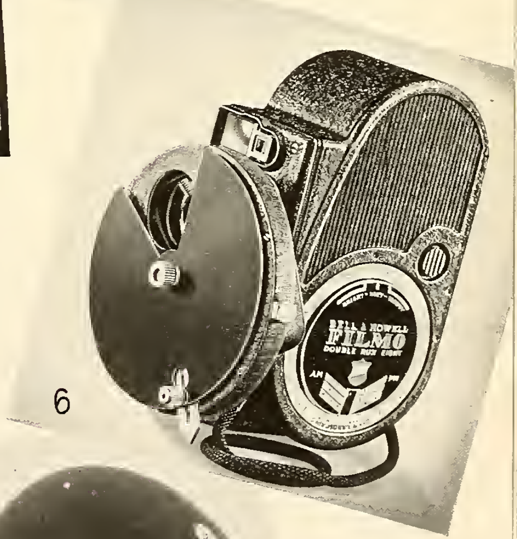
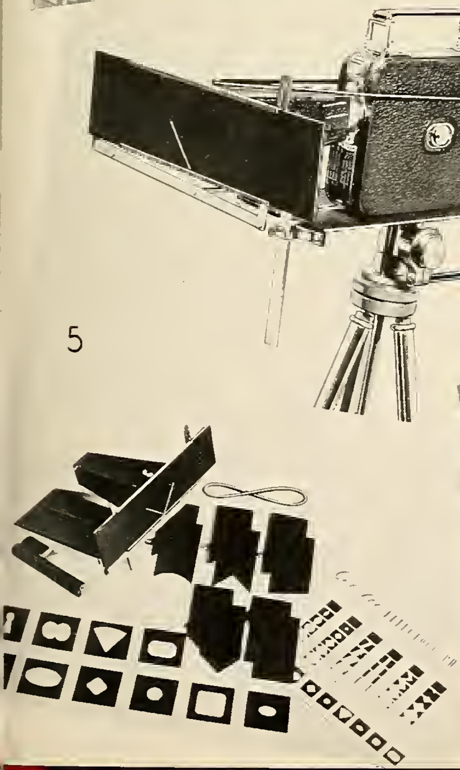

BELL & HOWELL
FILMO
DOUBLE RUN EIGHT

6



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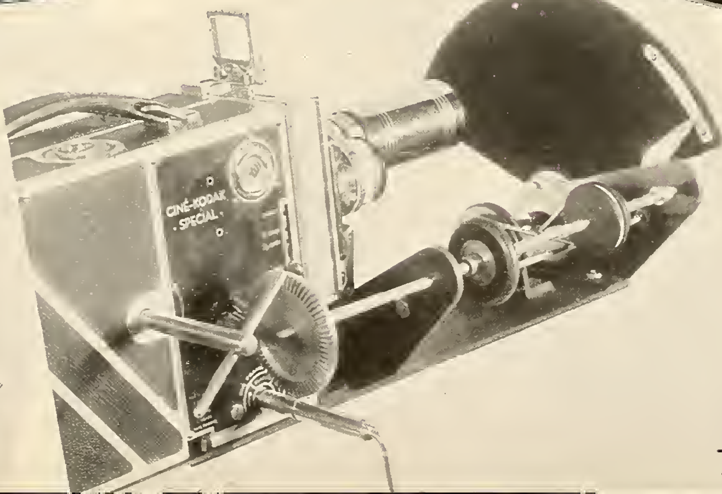
CINÉ-KODAK
SPECIAL

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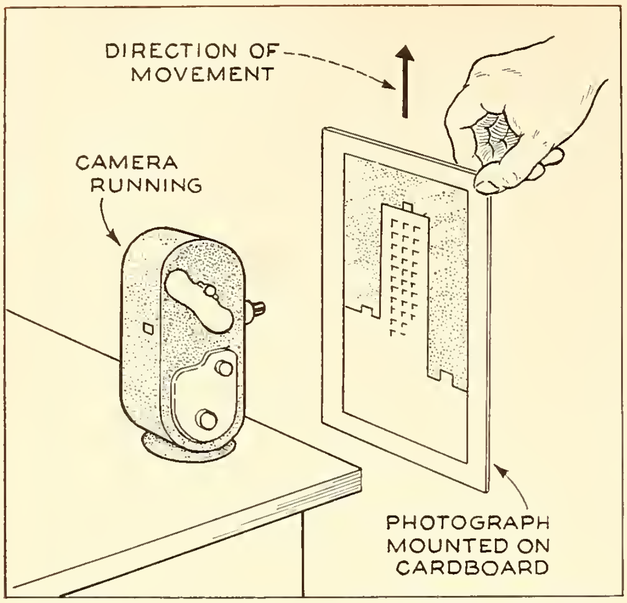


Arrangement for a mystifying cine trick

THE CLINIC

Technical suggestions and cine topics for movie makers

FREDERICK G. BEACH, ACL

"Faked" fall A thrilling shot which will mystify your audiences is one which has apparently been taken by a camera falling from the top of a tall building. The first step in producing such an illusion is to get a sharp enlargement of a well exposed still picture of the side of a building. This picture should be taken from another building across the street, and the camera must be held perfectly level.

Hold the enlargement in your hand, as shown in the illustration above, and, while the camera is running, draw it upward past the lens. This will give the illusion of a falling camera, and the rushing, blurred side of the building will fool the most wary.

To build a little sequence about this "stunt," get a shot of somebody standing in the window of a tall building, with a camera in his hands. The actor winds the camera and looks out of the window, as if he were getting ready to throw the camera from it. Next, show a closeup of the hands dropping the camera. This scene is "faked," for the subject, standing close to the window, merely drops the camera into the hands of somebody, also close to the window, but squatting below him just outside of camera range.

Next, film your actor running away from the window, as if he were going to rush down and catch the camera. At this point, splice in the scene of the closeup of the enlargement. Follow it with a scene of the subject running out of the building to the sidewalk and looking up as if he were expecting the camera to fall any minute. To "fake" a shot of him as he catches the camera, it is necessary to use reverse motion. Hold your camera upside down and ask your actor to go through the motions of reaching overhead and catching the falling camera. Do this by having him bend down, with the camera in his hands, then suddenly straighten up and toss the camera into the air a foot or less and catch it safely. When this shot is turned around end for end and it is trimmed so that the camera will be seen just before it reaches his hands, splice it in the film.

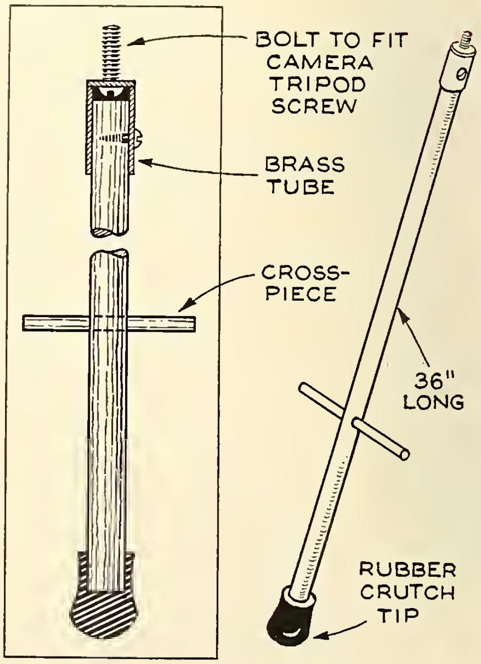
The finished sequence will show the camera being tossed out of the window, the side of the building whizzing past the lens, the man running down to the street and catching the camera. Appropriate grimaces and other details may be added to suit the taste.

Deep blue The clear, cool atmosphere of autumn is ideal for color filming. The sunlight combined with the clear air gives a sparkling color that is the goal of every movie maker. One effect of this clear atmosphere is to give very blue skies. In fact, one may be inclined to feel that they are sometimes unnatural. Do not worry about that reaction from your audience, however, for the film will record only what the camera sees. There is no way to tone down the sky, although you can make it a deeper blue than is natural, in many cases, by using a polarizing filter.

Down in front Football filmers who plan to record the games this fall need not worry about the danger of getting unsteady pictures, even if they cannot take a tripod into the stands. A special type of unipod, such as that shown in the illustration, will hold the camera surprisingly steady, and it will not bring cries of protest from "fans" sitting behind the movie maker. An old broom handle will serve for the main part of the device. A short brass tube, which is drilled for a one quarter twenty bolt, as shown in the drawing, is placed on one end of the stick. The bolt is soldered in place.

The crosspiece is placed at a height that will conveniently allow the user to hook his knees over it when he is sitting in the stand with the unipod before him. In case the camera is not pointing in the right direction after it is screwed on the stick, remove it and place a thin cardboard washer on the bolt. With the camera in place again, it will be found to be somewhat adjustable, as to direction, even when it is fairly tightly screwed in place. Some filmers

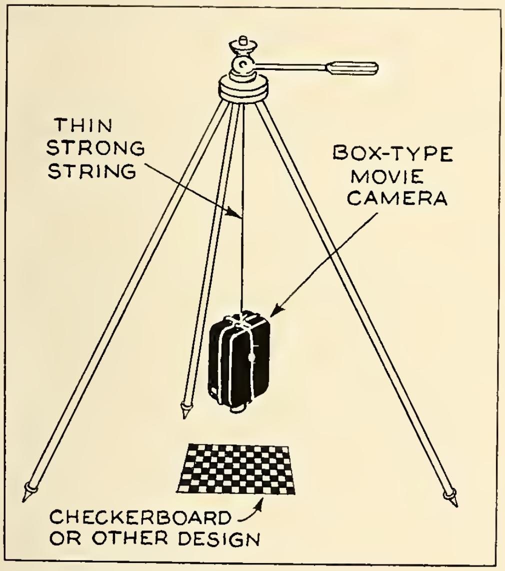
A homemade unipod for use in filming from a grandstand



may prefer to add a small "pan" and tilt head to the unipod. This would make it more flexible.

Spinning background If you want a title to have a background of a pattern in motion, you can achieve almost any effect that you desire, by using double exposure and by filming the background shot with the setup shown in the drawing here. The design for the background, which is stationary during shooting, can be almost anything. It is painted in color or in black and white on a sheet of cardboard, and the cardboard is then placed on the floor.

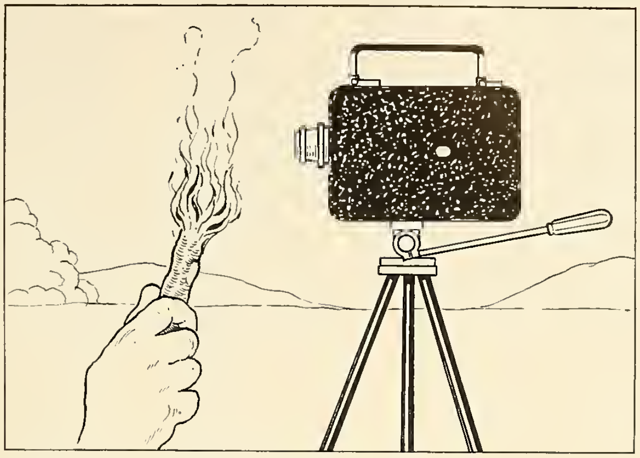
The camera is hung from the underside of the tripod head by means of a cord, and it is balanced, so that, when it revolves, the lens will be the center of motion. The string is twisted until there is enough tension to revolve the camera when it is released. Press the starting button, so that it will be locked down; then free the camera so that it will revolve over the background pattern. If the camera moves in an eccentric manner, it will not do great harm, for this variation will simply produce a different pattern of motion on the screen.



By this method, you can make a spinning title background

After taking the shot of the background in this manner, rewind the film to the starting point and expose the title card, which has been made with white letters on a black background. It is easier to suspend a box type of camera, so that it will be centered properly over the background, but a camera of any shape may be used, if the string cradle, to hold it, is properly made.

Pseudo fire Perhaps you have never filmed a forest or brush fire or a blazing dwelling; but, if you have managed to get some distant shots of fires, you can supplement them with some pretty realistic shots, using the technique illustrated by the accompanying drawing. A simple torch of frayed rope on an ordinary stick will serve the purpose, and, if it is held a short distance in front of the lens, any suitable view can be filmed through the flames, to produce a really alarming scene. This is the way in which Hollywood actors are filmed in the midst of a fire. One must be careful that too much heat or smoke does not reach the lens of the camera.



How to make closeups of flames for fire movies

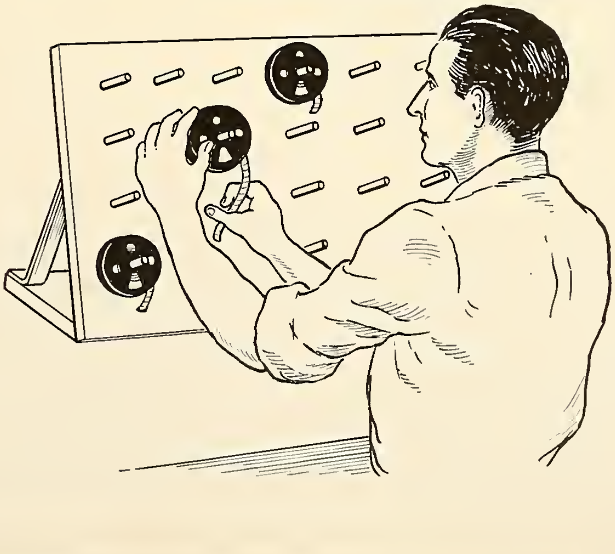
Reel rack Editing jobs sometimes require that a film be separated into several major portions, each containing several scenes. In that event, the board shown in the sketch here will be found to be ideal, for it will hold long film clips wound on fifty or one hundred foot reels. To build this device, get a substantial board and make a simple support, to hold it in a semi vertical position. Fit the board with short wooden pegs, made to receive the reels. A number placed below each peg will aid in keeping the editing procedure straight and in locating shots.

When you are about to put the numbers on the board, first place a one hundred foot reel on a peg, in order to make sure that you are not lettering the number so close to the peg that it will be covered by the reel. This same kind of board will serve also for holding coiled film strips, which are kept from unwinding by the use of small rubber bands.

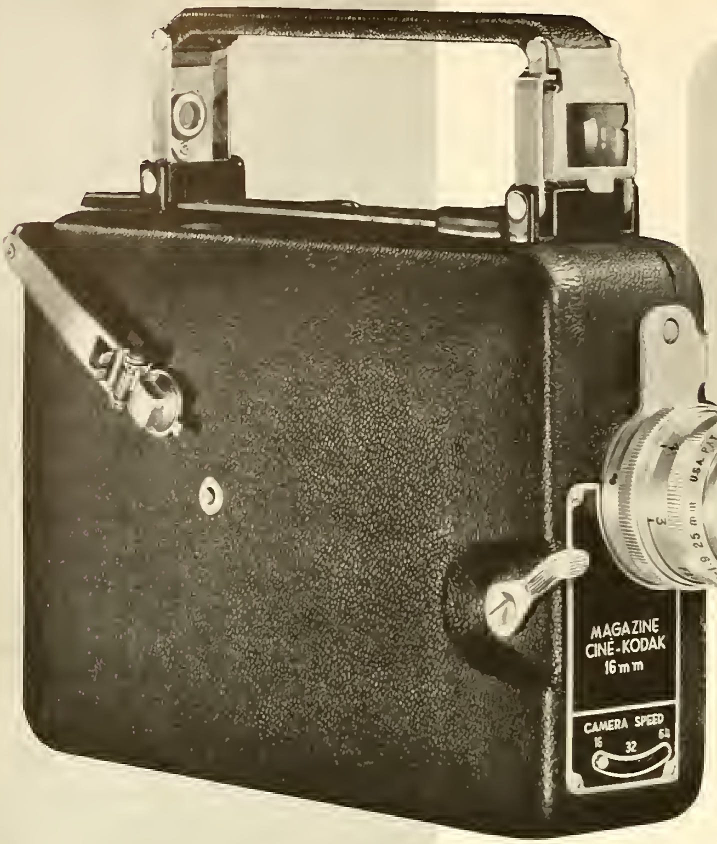
Steady The popularity of the two inch lens appears to be increasing. Many movie makers use it for general work in place of the normal one inch lens. However, this practice is attended by one disadvantage, in that the effect of camera unsteadiness is doubled on the screen. Few can hold a camera really steady, and, when the longer focal length lens is used, a tripod is needed more than ever.

Editing kink Users of the Filmo Viewer, which shows one frame at a time, may sometimes wish to examine a strip of film without being restricted to observing one frame.

[Continued on page 441]



A reel rack for handling long film clips


MAGAZINE
CINÉ-KODAK
16 mm
CAMERA SPEED
16
32
64

Now the

MAGAZINE

16 MM.

Both are su

with 3-second loadin

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It loads with 50-foot magazines of Ciné-Kodak Film, Kodachrome or black-and-white. No film threading; no "thumbs." You can shift from one type of film to another without wasting a single frame—and a meter on each magazine indicates unexposed film footage.

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It offers three useful operating speeds—16, 32, and 64 (slow motion). The view finder is easily and accurately adjusted to show the correct field for any of the lenses. It is a handsome camera.

Its price is $117.50. Several carrying cases are available.

EASTMAN KODAK COM

• The Focusing Finder fits into the camera as does a magazine and gives you the accurate field for any of the usable lenses. The center of the field can be considerably enlarged to permit of critical focusing.

• Here are the seven accessory lenses for the 16 mm. Magazine Ciné-Kodak, with their adapter. From left to right: 63 mm. f/2.7, 152 mm. f/4.5, 114 mm. f/4.5, 102 mm. f/2.7, 15 mm. f/2.7, 76 mm. f/4.5, and the 50 mm. f/1.6 lens.

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chrome, either regular or Type A, $4.65; Super-X Panchr
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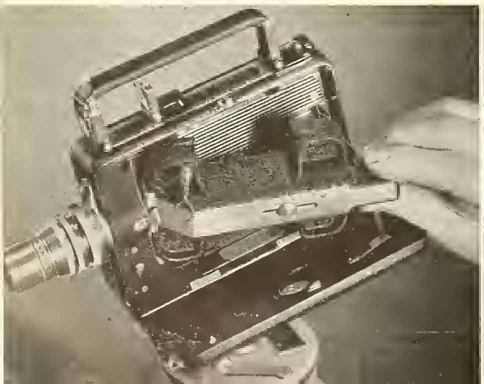


CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
FOR DAYLIGHT
IN MAGAZINE FOR
MAGAZINE
CINÉ
KODAK
CINÉ-KODAK
KODACHROME
A
MAGAZINE
CINÉ-KODAK
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
MAGAZINE
CINÉ-KODAK
CINÉ-KODAK
SUPER-XX
MAGAZIN
CINÉ-KOD

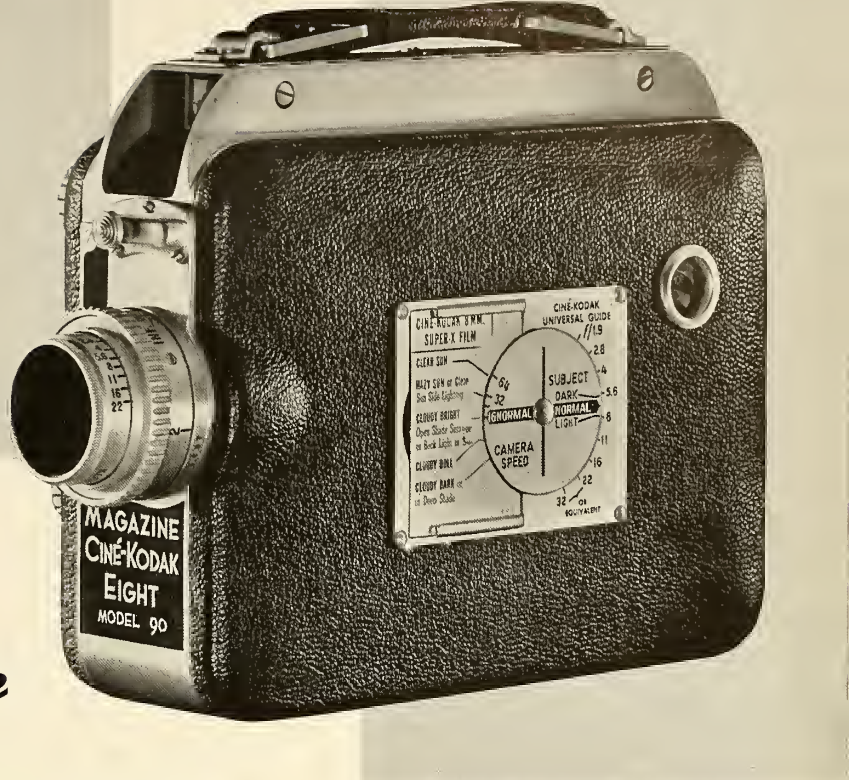
are TWO

NÉ-KODAKS

8 MM. ➧

b cameras,

rilliant performance


MAGAZINE
CINÉ-KODAK
EIGHT
MODEL 90
CINÉ-KODAK 8 MM. SUPER-X FILM
CINÉ-KODAK UNIVERSAL GUIDE
SUBJECT
CAMERA SPEED

Magazine Ciné-Kodak Eight, Model 90, recently introduced, is in every respect a worthy junior partner of the 16 mm. camera. It has the same high quality of mechanism and finish; it gives the 8 mm. movie enthusiast the same swift magazine-loading convenience.

The standard lens is a 13 mm. f/1.9 Kodak Anastigmat, which may be replaced by any of six accessory lenses. This feature alone distinguishes Model 90 among 8 mm. cameras.

The film magazines hold 25 feet of film. Because each loading is run through the camera twice, you obtain 50 feet of 8 mm. movies, equivalent to 100 feet of 16 mm. movies.

With Model 90 you have your choice of four operating speeds; the enclosed view finder accurately adjusts for any of the usable lenses. The price of the standard camera is $97.50. Carrying cases, affording room for camera and various accessories, are now ready.

See this Magazine Eight at your Ciné-Kodak dealer's.

• Of the cases at present available for Magazine Ciné-Kodak Eight, the Combination Case, shown here, is the most commodious. It has room for camera, three film magazines, two accessory lenses and filters. Price, $15.

NY, ROCHESTER, N. Y.

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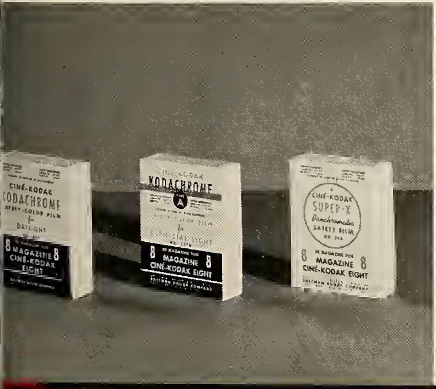
CINÉ-KODAK
KODACHROME
MAGAZINE CINÉ-KODAK EIGHT
SUPER-X

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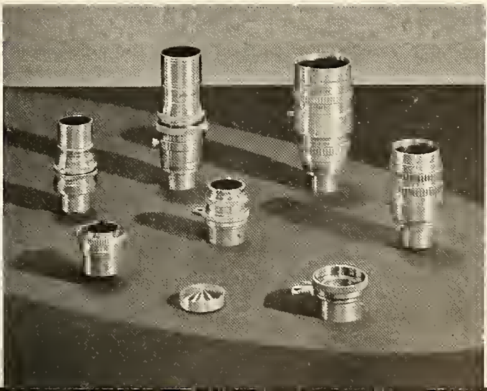
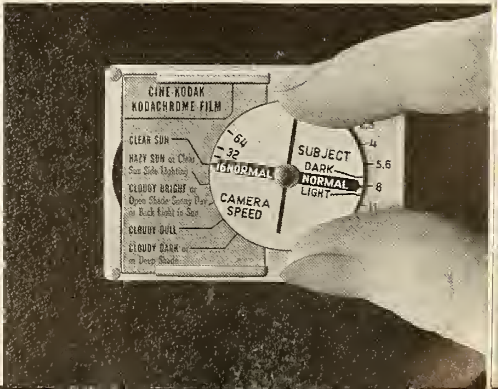


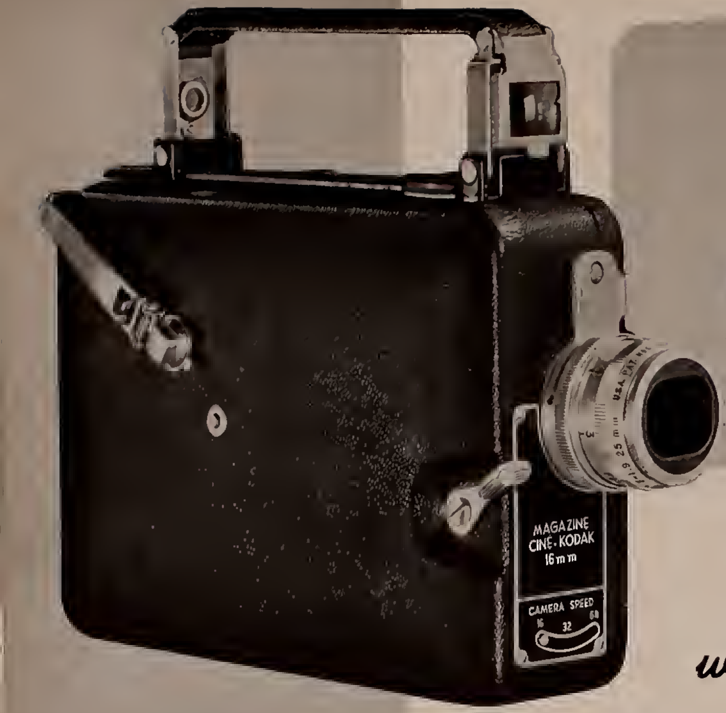
• Both Magazine Ciné-Kodaks are equipped with the Universal Guide, by means of which the correct exposure is easily determined for either indoor or outdoor scenes. A silvered card to fit into the Guide comes with the film.


CINÉ-KODAK KODACHROME FILM
SUBJECT
CAMERA SPEED

Now there are TWO MAGAZINE CINÉ-KODAKS

◀16 MM. **8 MM.▶**

Both are superb cameras, with 3-second loading, brilliant performance


MAGAZINE
CINÉ-KODAK
16mm
CAMERA SPEED
16 32 64

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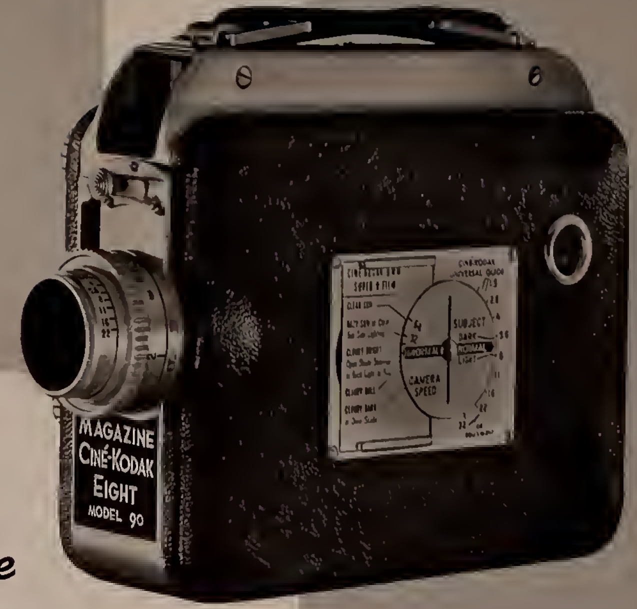
CINÉ-KODAK
KODACHROME
MAGAZINE
CINÉ
KODAK
KODACHROME
A
MAGAZINE
CINÉ-KODAK
CINÉ-KODAK
SUPER-X
MAGAZINE
CINÉ-KODAK


MAGAZINE
CINÉ-KODAK
EIGHT
MODEL 90
SUBJECT
DARK
NORMAL
LIGHT
CAMERA
SPEED

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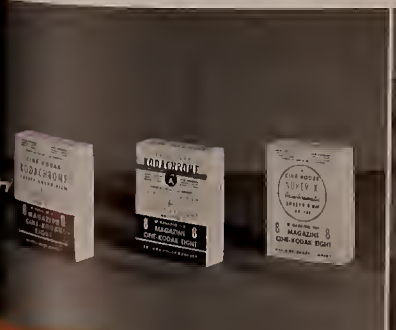
KODACHROME
KODACHROME
A
8 MAGAZINE 8
CINÉ-KODAK EIGHT
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8 MAGAZINE 8
CINÉ-KODAK EIGHT

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KODACHROME FILM
SUBJECT
DARK
NORMAL
LIGHT
CAMERA
SPEED

EASTMAN KODAK COMANY, ROCHESTER, N. Y.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr.

Educators Make Films

Granite—A Saga in Stone, one reel, 16mm. silent film made in Barre, Vt., by Mr. and Mrs. Simon Moselsio, of the Art Division of Bennington College, recently has been edited and released for distribution by the Harmon Foundation of New York City. The film tells the story of granite, from the time it is taken out of the earth, through its processing, to its use in modern life. Two other one reel, 16mm. silent films, recorded in England by the Moselsios and available from the Harmon Foundation, are *How Stained Glass Windows Are Made* and *Let's Go To the Zoo*. The first, filmed in the Studios of Messrs. Lawndes and Drury in London, shows the steps involved in producing stained glass windows by means of color shots of famous examples from medieval times. The second, photographed in the London Zoo and Whipsnade Park, has been edited for children with titles in simple verse.

• Production "stills" from The Story of Record Making, civic film with a historical background, made in Cleveland.

Also among new releases by the Harmon Foundation is a 16mm. silent film, *The Netherlands — A Country Claimed from the Sea*. Recorded by William L. Rogers, the film material has been edited as a unit of study of the Netherlands and her people for the fourth and seventh grades. Assistance, in adapting titles to an elementary school vocabulary, was given by Louise Condit, educational supervisor of the Brooklyn Children's Museum.

Art in the Negro Schools, a two reel, 16mm. silent film, made for the Harmon Foundation by Kenneth F. Space, ACL, is another recent release, dealing with art education for negroes. The first reel covers the fine arts of painting and sculpture. All these subjects were made on black and white film.

New Course in Visual Aids

From the Stephen F. Austin Teachers College of Nacogdoches, Texas, comes a report by A. L. Long, associate professor of education, that the college has organized a visual aid laboratory as part of its course in visual instruction. From work in this laboratory, student teachers can learn how to develop negatives, operate motion picture machines and copy and organize material for their own needs in their rural schools. Professor Long hopes to enlarge upon this branch of the work as much as future success warrants.

New Civic Movie

Showing how a title to land is acquired, *The Story of Record Making* has just been completed by Donald F. Lybarger, county recorder of Cuyahoga County, Cleveland, Ohio. On 1200 feet of 16mm. Kodachrome, Mr. Lybarger has made an educational film which is historical in nature and which shows, in an interesting manner, exactly how his particular department of county government functions.

The film begins as the bronze doors of the Cuyahoga County Court House slowly open and two young ladies emerge, bearing a large record book containing the title of the film. The setting changes to medieval days, and the method of transferring land in the Middle Ages is illustrated. The settlement of Ohio eventually follows, depicted by sequences of covered wagons; then the rôle of the first recorder of Cuyahoga County is enacted as he is shown at work on the County's actual record book of 1810.

The story then shifts to the modern method of recording documents. When a customer presents a deed for record, the film follows that deed to the record room, where it is prepared, paged, photostated, indexed and then returned to the customer. Likewise, the handling of chattel mortgages, Torrens papers, soldiers' discharges and numerous other documents is shown.

Mr. Lybarger used daylight Kodachrome film and blue flood bulbs to film his interior settings out of doors. The problem of representing the darkroom in the photostat department was met by the use of red tinted base film with white flood bulbs for lighting. Assisting in this work were two of Mr. Lybarger's deputies, John Borza and Edward A. Orlie, while a number of the historical scenes were presented with the help of Lloyd Taylor and a group of players from the Lakewood Little Theatre. The film is accompanied by sound on disc, and it will be made available to all civic groups in the Greater Cleveland area.

Scouting Films

For the Local Boy Scouts of America Council in Shreveport, La., B. B. Eiland, jr., ACL, is making three, one reel studies of phases in Scouting. The three reels will cover Cubbing, Scouting and Senior Scouting. For Cubbing, a youngster is followed, as achievements increase his skill and add to his resources, while all the time he has fun in the out of doors with the companionship of other boys of his own age. For Scouting, the treatment lays greater emphasis upon responsibilities and values inculcated in the growing lad by Scout principles, but the film ends upon the same important note of fun. For Senior Scouting, the various horizons

[Continued on page 436]

A. R. Bowen

• Top, officers of the Bell Movie Club of Denver, Colorado. Middle, members of the Bell Movie Club filming amateur radio display at Denver Hobby Show. Bottom, exhibit of movie accessories at Denver Hobby Show.

• Officers of Amateur Cameramen League, a still and cine club in New Albany, Indiana.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Denver club exhibits More than six thousand invited guests attended the late Handicraft and Hobby Fair sponsored in Denver, Colo., by the Bell Movie Club. Running for eight days, the fair presented 575 separate exhibits in over 11,000 square feet of space in the Mountain States Telephone and Telegraph Company building. A special feature of the movie club's own participation was the production of a comprehensive pictorial record, both still and cine, of the fair's activities. The finished job will consist of ten reels of movies and more than two hundred still pictures. The officers in charge for the Bell Movie Club were E. E. Wyland, president; G. H. Rowe, vicepresident; H. M. Price, secretary and treasurer; T. H. Sears, program chairman.

Racine forms New in Wisconsin is the Ra-Ciné Club, formed last May in Racine and closing its charter roll the end of this month. Thirty five members joined at once, but there are places still open for interested amateurs of the community. The September meeting, which will be held on the first Tuesday of the month in the Wisconsin Gas and Light Building, will be devoted to editing and titling. John R. Kibar is first secretary.

For Brooklyn Edison *Double Trouble*, the original melodrama of a playwright inadvertently involved in crime, which has been in production during the summer by the Cinema Club of the Brooklyn Edison Club, ACL, will have its première in October. Included in the cast are James R. Lowell, Iola McGibbons, Frank Legge, George Terry, Mary Hayden, John Thill and Patrick Mills. Behind the camera, on the technical staff, the club lists William P. Brandegee, Harvey E. Newton, ACL, Edward A. Knapp, Alfred A. Rinke, Max C. Mazza, Orar Wahlgren, Benjamin T. Russell, Evelyn McNally, John Diamante, Thomas Burke and Wayne Kuikko.

In San Francisco Add to San Francisco's numerous cinema groups the Westwood Movie Club, recently formed in the Ocean Avenue region of the Golden Gate city. The first officers are Jesse Richardson, president; Ernest Peterson, vicepresident; Mrs. Lena Bellinger, treasurer; Eric M. Unmack, secretary. Meetings are scheduled for last Fridays of the month, in the Community Building on Ocean Avenue at Granada, to which interested amateurs are invited. Further information may be had on application to the secretary, at 1944 Ocean Avenue, in San Francisco.

New in Chicago Announced as an organization of advanced amateurs, the Chicago Cinematographers, a small and congenial group in the Windy City, will complete its first year of activity this fall. The monthly programs are comprised of a dinner meeting, a selected speaker and the screening of outstanding films from members and other sources. Officers for this season include Carl Berquist, jr., president; E. P. Knowel, vicepresident; Arthur Josephson, secretary treasurer; S. F. Warner, publicity chairman.

Eights entertain Meeting in the Palisades Field House, overlooking the Potomac River, thirty members and guests of the Washington 8mm. Movie Club gathered recently for that group's first annual Ladies' Night. *Springtime in Washington* and *Snow White and the Seven Dwarfs*, 16mm. color films presented by George T. Merriken, were featured on the program. Other pictures screened were *Hooked*, an exchange film from the New York 8mm. Motion Picture Club; *Knights Templar Convention*, by Byron Roudabush; *Vanishing Cream*, by Joseph Gawler, ACL; *Cherry Blossom Time* and *Tall Cedars Parade*, by M. Hejnal, ACL.

Los Angeles dines Dinner meetings have enlivened the summer months for members of the Los Angeles Cinema Club, with a number of outstanding films screened at each gathering.

Included on these programs have been *China Carries On*, a 1000 foot, 16mm. Kodachrome study accompanied by [Continued on page 446]

Our GIGANTIC
TWENTY-FIRST ANNIVERSARY CATALOG
is NOW ready!

Robert Donat
in
"COUNT OF MONTE CRISTO"
one of our many all-star features.

It lists one thousand 16mm sound features and thousands of shorts, also a large library of 16mm and 8mm silent subjects.

Never has such a library of non-theatrical subjects been gathered together under one roof. Every kind of entertainment subject available.

Following are a few of our 16mm sound features suitable for schools:

Abraham Lincoln
African Holiday
Barefoot Boy
Battle of Greed
Before the White Man Came
Beyond Bengal
Boy of the Streets
Brides of Sulu
Bring 'Em Back Alive
Cavalcade of Civilization
Come on Tarzan
County Fair
Count of Monte Cristo
Crime of Dr. Crespi
Dead Men Tell No Tales
Diamond Jim
Don Quixote
Drake the Pirate
Eat 'Em Alive
Europe At War
Explorers of the World
Girl of the Limberlost
Harmony Lane
Healer
Hitler—Beast of Berlin
Hoosier Schoolboy
Hoosier Schoolmaster
Imitation of Life
Island Captives
Jane Eyre
Jaws of the Jungle
Juvenile Court
Kathleen
Keeper of the Bees
Killers of the Sea
King of the Sierras
Lady of the Lake
Last of the Mohicans
Law Commands
Life and Loves of Beethoven
Life Returns
Magnificent Obsession
Mercy Plane
My Old Kentucky Home
Newsboy's Home
Old Curiosity Shop
Old Homestead
Old Louisiana
Paradise Isle
Romance of the Limberlost
Secret of Stamboul
Sudan
Sutter's Gold
Tundra
Wandering Jew
Wedding of Palo
William Tell
With Williamson Beneath the Sea

A FEW OF OUR FOREIGN LANGUAGE FILMS NOW AVAILABLE:

FRENCH

Carnival in Flanders
The Pearls of the Crown
The Miracle of Faith
Life and Loves of Beethoven
Mayerling
Volga Boatman
Life of Pasteur
Marseillaise
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GERMAN

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NEWS OF THE INDUSTRY

Answers the query, "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

• *Below, scene in* Coney Island, *cavalcade of action and fun offered by Castle Films.*
Wide World

• *Left, Quick-set Convertible Sportpod offered by Whitehall Specialty Company. Right, the Phototrix Chief Tripod made by Intercontinental Marketing Corporation.*

Official Films

In an interesting new catalog, which lists its film program for the fall season, 1940, Official Films, Inc., features a number of important new subjects. Among these are the *Sport beams*, a series of one reel subjects, in sound and silent versions, covering the most interesting phases of sport, such as *Monarchs of the Ring*, an exciting film showing eight championship fights that have made fistic history; *Blue Bloods*, produced in Kentucky; *Follow Thru*, a golf reel, showing experts in action, and others.

In addition, there is an interesting and timely new subject, *Mr. President*, which shows outstanding events in the country during the administration of all the White House incumbents, from McKinley until the present. In this film, special emphasis is given to the problems confronting the nation and their methods of solution.

Color and sound films of the New York 1940 World's Fair are also offered. Basic prices for Official Films output are: 360 feet, 16mm. silent, $10; 350 feet, 16mm. sound, $17.50; 100 feet, 16mm. silent, $3.50; 180 feet, 8mm., $6.00; 50 feet, 8mm., $1.75. Special prices for Kodachrome subjects may be had on request to Official Films, Inc., 330 West 42nd Street, New York.

Recording film

From the Binghamton headquarters of Agfa Ansco comes news of a new film, developed especially for 16mm. sound recording. Coated on a safety base, this new emulsion is said to have extremely high resolving power and is called High Resolving Sound Recording Film. It may be handled under the normal safelight for positive film and may be developed by the same technique that is used for positive film. With blue filtered light, the new film is said to give optimum results.

New Kodak 35

A coupled range finder and the Anastigmat Special *f*/3.5 lens are features of the new Kodak 35, with Range Finder. The new camera, like the other Kodak 35's, uses 35mm. film and gives regular double frame sized pictures. The range finder is of the split field type and is effective throughout the focus range of the lens—from four feet to infinity. The shutter is the Kodamatic, with speeds of one tenth to 1/200 of a second. Advancement of the film automatically winds the shutter and shows a small red signal, indicating that the next exposure may be made. An exposure counter shows the shots taken. The view finder is of the optical eye level type, and it is built into the range finder housing, so that shifting from one to the other is easy. The price is $47.50; the manufacturer, Eastman Kodak Company, Rochester, N. Y.

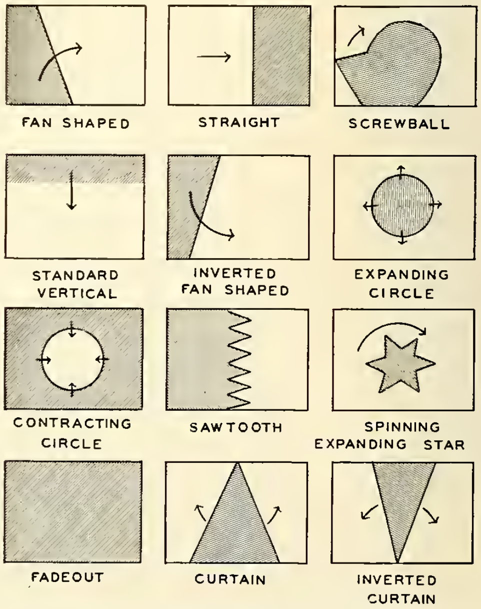
Films aid health

A series of five valuable and informative films whose purpose is to aid child health, from prenatal to high school age, has been produced by Dr. David Bennett Hill, of Salem, Oregon, and they are available in silent and sound versions from the Filmosound Library of the Bell & Howell Company or from Dr. Hill. The titles in this series are *Before the Baby Comes, The First Year, The Child Grows Up, Life of A Healthy Child* and *Road to Health and Happiness.* The text of the narrative in sound versions is supplied on request. The prices for outright purchase are $36 a reel in 16mm. sound; $24 a reel, 16mm. silent; and $16 a reel in 8mm.

Orchestricon

A new high fidelity loud speaker, designed for auditorium and other installations, where the best possible reproduction is essential, is offered by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. The new speaker, designed for permanent installation, is known as the Or-

[Continued on page 448]



• *Various forms of wipes that The Calvin Company can add to films by means of trick printing.*

Birds and beasts

[Continued from page 419]

always so fortunate. All too often, the natural action you wish to record looks thoroughly unnatural when you intrude a camera and lights into its normal setting. Like a self conscious human being, your animal subject will bridle and simper with embarrassment or simply curl up into inactivity. Then it is that all your patience, ingenuity and knowledge of animal life must be called into play. You must study your subject, both in books and in the flesh, until you are so familiar with its normal actions and reactions that you can trick it in to them. under arranged conditions which seem natural, but which are in reality controlled to a high degree.

I recall vividly a scene required in *Poultry on the Farm*, one of our productions of a few years ago. There had been little difficulty in this easy going subject until we came to that point in the script which demanded a single shot of a rooster, proud on his perch in the hen house, sending out his usual morning reveille.

To realize the difficulties encountered in this shot, you must remember that the rooster, although a domestic bird, is far from being a tame one. The presence of any strange person or object in his usually dim abode is quite likely to send him into a frenzy of excitement and activity. We soon discovered this fact—as well as the fact that Pathé News had worked for months, to get a similar satisfactory shot for their well known trademark.

Our chances looked slim, and we withdrew temporarily from the scene of conflict, to study our reluctant subject quietly and from a distance. It was not long before we had noted two interesting and important habits of the barnyard bugler. Invariably, when he was allowed to run with the hens, his crowing was infrequent and quite ineffective. But, when he was alone, and his harem would appear suddenly from behind the barn or house, he would then preen his feathers, strut, stick out his chest and let go a clarion call that you could hear in the next county.

This was the tipoff we were looking for. We went back to the poultry house and erected a temporary wire partition between the perch, where our actor was to perform, and the door which led into a second room, adjacent to the main hen house. We then had the hired man round up the hens and drive them into this connecting room, while we set up our camera and adjusted the lights.

When everything was in readiness, the rooster was brought in and placed on his perch in front of the camera. He did not, naturally, wish to stay there. But, after we had installed him, gently but firmly, on his aerial stage at least

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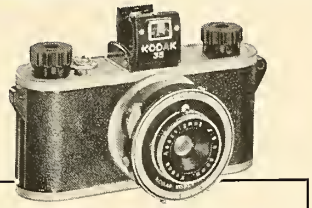

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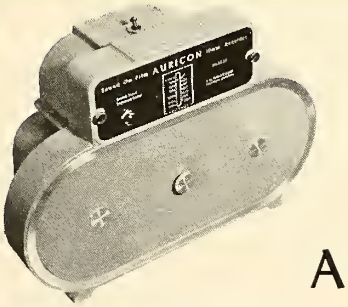

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a dozen times, he finally gave up and stayed put. Settling back, he sank his head into his feathers and his eyes drooped sleepily under the lights. Now was the time to spring our bit of "roosterian" psychology.

At a signal, the hired man opened the door into the connecting room, and the camera was started. With clucks of happiness, the hens flocked in before his majesty. Slowly, at first, he opened one eye with interest, then he straightened up, took a deep breath and gave forth a series of the most beautiful crows you could ask for. When he finally stopped, we had them all in the proverbial can. The shot was a "natural," yet it had been made under far from natural conditions.

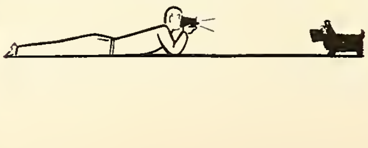
A still more elaborate subterfuge was employed in a single sequence of *Shep, The Farm Dog*, one of our recent productions. In this film, we had planned to picture old Shep at the immemorial canine custom of burying a bone. But Shep is no simple mutt, and the idea of burying a bone (instinctively a secret operation) in the full publicity of a movie making setup did not appeal to him. Here is the way we worked it out—after careful thought on what Shep would be interested in doing.

To begin with, an old bone was found completely devoid of any further epicurean interest to the waiting dog. With the camera set and ready, this bone was given casually to Shep; he was called into full shot range before the lens and then ordered to drop his burden. This he gladly and obediently did. Then we stopped the camera and dug a hole in the ground near the bone. In the hole we placed a quantity of dog food. Then, with a hoe handle erected centrally in the waiting crater, the hole was filled in compactly, and the hoe handle was withdrawn. Where it had stood, there was now a splendid vent for the enticing odors of the buried dog food. Shep was led to the waiting trap, and the camera was started once again.

Figure it out for yourself. Although the dog was actually digging with marked vigor for his waiting reward, it looked, later on the screen, as if he were excavating a hideaway for the near by bone. In jig time, he had finished this part of the job and we stopped the camera while he enjoyed his just desserts. Then we moved the camera closer and, once more, gave Shep the battered old bone. He was ordered sharply to drop it, directly into the hole. Although a few retakes of this action were necessary, we finally obtained the desired result.

For the final shot of the sequence, that of covering up the bone, we simply reversed the method used in the second scene. Dog food was placed under the pile of loose earth taken from the hole, Shep was turned loose, and in no time at all he had obligingly pawed most of the dirt right back where it belonged. After a careful editing of these several scenes, the resultant sequence was as true to life as if our modest hero had sneaked off behind the barn, to secrete his ancient treasure.

Experience, in this work as in all other, is of course a help. But, in general, each new scene or sequence in nature filming presents a new and different problem—and no two solutions are arrived at in quite the same way. The ideal cinematographer of nature is primarily an experienced and well informed naturalist, secondarily a person of infinite patience, and finally a combination of mechanic, psychologist, artist and movie maker. That's a big order for *any* one man. Which leads me to one closing suggestion. If you are going to film animals, domestic or wild, get a friend to work with you. It is more fun, and the results are almost invariably better.



Practical films

[Continued from page 430]

open to young boys of ambition and diligence are surveyed through the medium of Sea Scouts, Explorer Scouts and Rover Scouts, and the film ends with a brief epilog, summing up what has gone before in all three reels.

Masonic Home Filmed

An outstanding job of filming that difficult subject, an aged persons' home, has just been achieved by Jess Leverich, ACL, of Olympia, Wash., whose film of the Masonic Home of the State of Washington runs to 400 feet of silent 16mm. Kodachrome. Distinguished by an air of cheerfulness and beauty uncommon to this type of subject, Mr. Leverich's picture shows the attractive surroundings of the Masonic Home, the numerous activities of the guests and the care that is taken for their comfort. Particularly remarkable are his interior shots, showing the structural features of the home, among them being the sloping ramps that serve as alternatives to stairs for the infirm.

Movie Contest

An amateur movie contest, open to any movie maker in Texas, will be held at the 1940 State Fair of Texas, opening October 4 of this year. Harry L. Seay, president of the State Fair, has announced that C. R. Reagan, head of the Texas Visual Education Company, ACL, and Arthur Maberry, deputy State superintendent at Tyler, will direct the contest. Cash prizes will be awarded to contest winners in both 8mm. and 16mm.

widths, and grand prizes will be offered to the winners over all. There are six film classifications: agricultural and livestock; historical; Texas travelogs; flowers and wild life; educational activities; miscellaneous. The various classifications will be shown in the directors' room of the Educational Building at the State Fair of Texas, and the judging will be open to the public.

Business School Films

Career Building, an 800 foot, 16mm. black and white silent film, has just been completed by Herbert E. Moore, ACL, vice principal of the Taylor School, in Philadelphia, Pa. Designed to be shown to graduating classes of local high schools, the film pictures the various classes and teaching methods of the Taylor School and ends with sequences of the excursions and sports events that form part of the extracurricular activities. Particularly distinguished by its closeups, *Career Building* is also noteworthy for its blackboard titles, the last of which is seen being completed by Mr. Moore before the camera. A new edition of the same film, in Kodachrome, is planned for the near future.

Red Butterfly Filmed

What is a red butterfly? That question, which may or may not have occurred to you, is answered by William A. Probst, ACL, of St. Albans, N. Y., in his film, *The Red Butterfly*. On 600 feet of 16mm., silent black and white film, Mr. Probst has shown the inner construction of the Red Butterfly, which is the trade name of an automatic device called The Kane Detonation Suppressor, intended to keep vacuums in the manifold of an automobile at the right degree for maximum economy and performance.

Mr. Probst's film takes its audiences behind the scenes at the factory where Red Butterflies are manufactured and tested, showing both bench and road tests. The film is being used by road salesmen, for showings to the automobile trade at specially arranged meetings, the first of which will take place in Detroit.

Visual Education in Texas

The University of Texas conducts a laboratory work in visual education, in which students are taught the technique of visual aids, including silent motion pictures. This course, one of three maintained by the department of educational psychology for instruction in visual education, encompasses a graduate research class, in which students are encouraged and trained to investigate definite problems in the field, and also an introductory class in which students study the literature and witness demonstrations of the use of various types of visual aids.

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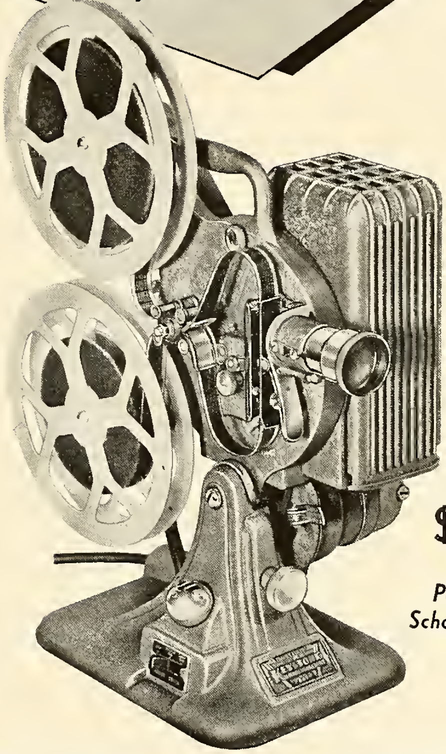

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A TOPNOTCH TRAVEL FILM

HOW one can make a travel movie interesting is ably demonstrated by Glenn Ardis, ACL, of Los Angeles, Calif., in his uncommonly fine color study of a pack trip through the Monterey Peninsula. Entitled *Monterey Memories*, Mr. Ardis's film traces the preparations for departure from a ranch, and from this section come the first three frame enlargements shown after the title frame on this page. Then the movie accompanies the pack trip through forest country to a base camp, where the other two enlargements were made. In the end, the film returns again to the point of departure, closing on scenes at a corral.

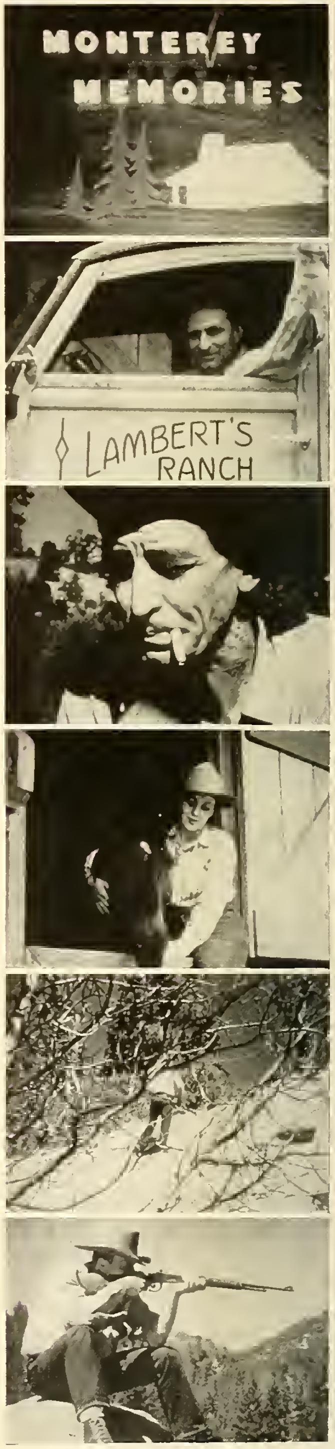
Used wooden letters

The title, *Monterey Memories*, was made with wooden block letters laid upon a background of wood, which had been carved and stained, to form the appropriate picture; then the whole was lighted from below, not only to throw the shadows of the letters upward, but to simulate the melancholy light of evening. It is the appropriateness of all these contributing factors that makes the title so effective.

The frame shown following the lead title is an example of a substitute for a subtitle. The sign on the station wagon identifies the locality. In this same category are shots of signposts, doorplates, street markers and so forth, but Mr. Ardis's choice is particularly noteworthy because it conveys atmosphere at the same time that it places the locale of the film. This feat is also achieved in the frame that shows a closeup of a ranch hand, side lighted, to accentuate the character of his face, and that includes a portion of Western landscape. If the landscape in the background had not been subdued, however, the closeup would have been less successful, for the eye would then have strayed between the two subjects.

Excellent camera work

In the next frame, we have an example of satisfactory posing. The young lady's attentions are occupied by the horse; she is not obliged to laugh self consciously into the camera lens, nor to wave at somebody out of sight. The composition is good, and the surroundings make an attractive frame for the portrait. More unusual, however, is the next illustration. This picture is a remarkable and outstanding example that shows how composition can be used to enhance the sense of movement. Climbing across the picture's field, the hunter follows a direction repeated many times by the pattern of branches in the fore-



Lead title and frames from "Monterey Memories"

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ground. Everything in the picture—even the slant of the hill—is pointed in the same way. This is a distinguished example that shows how choice of viewpoint can add significance to a picture.

Choice of background

Finally, and no less noteworthy, is the near shot of the hunter. If Mr. Ardis had filmed his subject from a higher camera angle, giving him a muddled background of pines and earth, or from a lower viewpoint, isolating the hunter on his rock, he would have spoiled the effect. Instead, Mr. Ardis carefully composed his scene so that enough earth would be shown, to suggest an actual target, and enough sky would be included, to make the figure stand out against his background. Such evidence of care throughout the picture lifts *Monterey Memories* well above the average amateur film fare.

Using 8mm. for active babies

[Continued from page 417]

to putting the baby to sleep.

For every well scheduled, modern infant (and ours is!), there should be a fixed time when the child seeks repose, and it is beautiful to see sweet sleep close his eyelids, just as the tropical day passes suddenly from light to darkness.

But don't seek to record this effect with a movie camera. No better method of keeping the baby alertly awake is known than by pointing a movie camera. So, make your going to sleep shot in reverse. Get the infant sleeping soundly, preferably in the daytime, then start to take the picture, with the camera upside down.

Now, still the hubbub. Don't say that 8mm. can't be reversed in this way. It can—and we have done it. Of course, the film will have to he turned end for end, and the image will be reversed, left for right. But you'll find that the baby still looks quite familiar though so cavalierly treated. As to the fact that this reversed strip may run slightly out of focus in the projector, this will probably be the last scene in the film anyway, and it will be worth a little special adjustment of the projector lens.

There seems to have been a lot of nonsense extant about the baby's reaction to artificial lighting units. Maybe the flood bulbs are so bright as to hurt the baby's eyes, and so on. We didn't find it so.

In fact, the infant positively basked in them, especially when recorded lying on his tummy in the altogether, a pose which is much favored by movie making parents, but which will cause the young sprout acute embarrassment when it is shown on the screen in later

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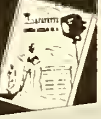

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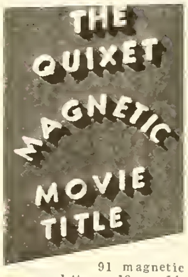

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years. However, the present is sufficient for us in our movie making.

Naturally, we do not turn on flood lamps within a foot of the baby's face. Our favorite lighting, in fact, proved to be the most effective and the most convenient. We have a double flood unit on a stand, in which each No. 1 flood bulb is backed by a highly efficient reflector. We tilt up both reflectors so that the light shines on the white ceiling. From there it is reflected evenly to all parts of the room, and we have no trouble in getting good black and white movies at $f/3.5$.

Color, of course, is a different matter, and it calls for a faster lens and more direct illumination. But, even so, we can get the smooth, even lighting that gives us good results. We just drape a piece of cheesecloth over each of the reflectors before we take the picture. This fills in the shadows very nicely, especially when the two lights are used and are placed as far apart as possible.

We found that we didn't get the best results when we used bare lights, to make our baby pictures. The shadows were hard and didn't seem to be appropriate to a baby's traditional softness. But, don't worry about the flood lights hurting your baby's eyes. Your baby basks in the sunlight, doesn't he? Take a flood bulb out into the sunlight and light it up, for comparison. That tells the story.

In praise of the country

[Continued from page 423]

from green trees to those tinted with the brilliance of autumn, to bring on that season.

Winter was heralded with a cold, dull scene of naked tree branches, whipped in the wind, with closeups of weather reports and of a newspaper that told of a blizzard which had struck the night before. My good fortune in getting these scenes made, as you can see, titles absolutely unnecessary at these points.

The high point of the autumn footage, if not of the whole picture, was a sequence showing my wife and daughter strolling in the woods and through the fields. In monochrome, this would have been very ordinary film. In the rich color of Kodachrome, it became the gem of the feature.

I shot my subjects from every conceivable viewpoint, as they walked along the banks of lakes and streams, through golden cornfields and brilliant woods. The scene was ever changing, but the little girl and her mother were always in it. This treatment was so successful that I dared to repeat it in the winter sequence.

The cavalcade of seasons was completed with the coming of spring. I filmed the dripping snow and ice, as it melted from the roof, made closeups of buds bursting and sprouts emerging from the damp ground and caught the brook, as it thawed and began to flow, from a trickle to a rushing torrent. From this swirl of water, I "panned" up to the edge of the brook, where my wife and daughter were again disclosed, peering into the water. The final scene, one of "we three," with garden tools in hand, walking up the crest of a hill and out of sight, was as simple as the picture itself.

Country Life required a lot of painstaking editing and the elimination of some footage that I hated to see on the cutting room floor. But I believe that it was worth the effort. At any rate, it proved to my satisfaction that a home movie can be made interesting, to family and acquaintances alike.

It happens at night

[Continued from page 418]

different can even be done with a lady's wrist watch on a pretty wrist.

Perhaps your first title reads:

While you and I are fast asleep—

Insert a night shot here—of sky or of the dark silhouette of a city, filmed at dusk. Then follow along with your next title:

Long Island Joe (or whatever the name of your cab driver) *checks in on the job—*

First, a long shot, then a closeup of your cab driver. The cab may be new and streamlined, or old and wobbly. It may even be (if you're sufficiently romantic) a hansom cab, horse driven, with the cabby a weatherbeaten individual with a seamy face. Don't forget to make the horse pose, too.

Maybe the best your town affords is a hack at the station. But even this may be grist for your mill, for there are hacks that deserve a place in a museum.

And now, if you like, you can use your hack to take you from place to place and from people to people. Otherwise, make it a straight portrait collection, just the way I did.

My next title read:

Yes, some sleep while others watch—

Here I was lucky enough to get a sixty eight year old night watchman down at the gas works, who, with a swinging lantern in his hand and a mongrel dog at his heels, makes his rounds three times during the night. The way is dark and lonely, so he carries his lunch with him, along with a song.

My next title paid tribute to the medical profession:

Asleep did you say?

A long shot of a peaceful suburban street followed.

Not when your job means life or death—

A closeup of a doctor's shingle, swinging in the wind, was inserted here. Then a medium shot of the windows of the house lighting up, one by one; the street door opening; the doctor hurrying out, dressing as he races, bag in hand, toward the car at the curb. With tongue in cheek, I slipped in the next title:

Wouldn't you think the stork could read?

And I followed with a closeup of the doctor's window sign, which, black on white, said, "Office hours from 2 to 6, daily." I faded out on this. If you like, you can fade out on the receding car. But, since that is the usual thing to do, don't do it!

Who else is awake at midnight? Why not see for yourself? You are sure to bump into adventure, willy nilly.

Perhaps the visiting milkman is your bosom friend. In that case, you may be able to sell him the idea of taking you along on his nocturnal wanderings. He will be glad to have somebody to talk to and, besides, he will know who is up at that hour of the night, in your neck of the woods, and where is enough light for your purpose. Bet you, before the dawn breaks, you will have a peach of a picture.

If you know a newspaper man, he may be glad to take you in tow. He knows all the night spots, which is something, and he will probably run you straight into some exciting shots.

If you know an ambulance driver, make the rounds of the night with him. The hospital world is always wide awake. There is always somebody trying to commit suicide, some child suddenly taken sick, some old man or woman walking the last mile. Things that take place at midnight somehow take on a peculiarly sharp sense of drama.

Then, if you like, you can always go, camera in hand, to night clubs, restaurants and theatres, where you can shoot glamorous action in black and white or in Type A Kodachrome.

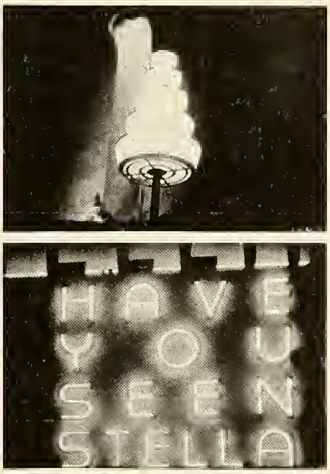
But, if you hate excitement, if what you and your camera love best is peace —make your picture of midnight a study of mood in the world about you, and make it a sleeping world for man, but a world that is wide awake for the stars.

The clinic

[Continued from page 427]

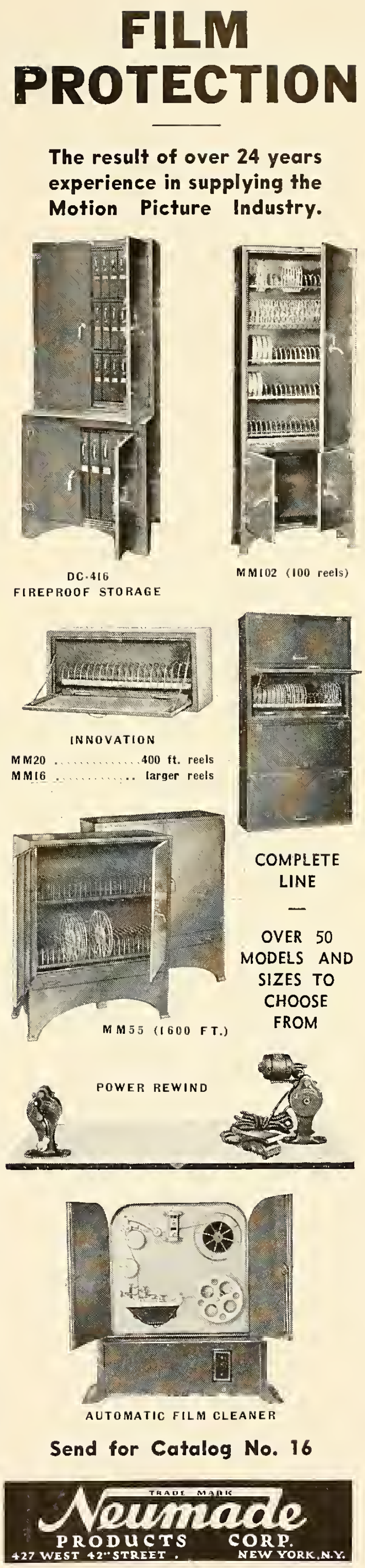
They will find that, if the top of the viewer is tipped back and a sheet of tissue paper is placed in front of the bare lamp, it will be possible to look at short lengths of film against the lighted tissue. To obtain a more permanent arrangement, one might use a piece of frosted sheet acetate in place of the tissue. It will be found that, when the diffuser is in place, there still will be enough light for the proper operation of the viewer.

Night light Oscar O. Bean, ACL, is a movie maker who likes to try things for himself. Although he read, in Movie Makers, the opinion of another League member, that night shots at the San Francisco Fair were out of the question in color, he set out to see what he could do. Two of the scenes that resulted are shown in the accompanying frame enlargements. He reports that his $f/1.8$ lens was wide open and that he ran the camera, loaded with Type A Kodachrome, at eight frames a second. Visitors to the West Coast spectacle this fall can take heart from Mr. Bean's report and try their luck at the brighter spots on the Fair grounds.



Color scenes filmed at night, of S. F. Fair, by Oscar O. Bean, ACL

Mask caution Users of cameras which are fitted with mask slots must bear in mind that, if they wish to make the line between the halves or quarters of their multiple exposure shots invisible, they must work at diaphragm openings larger than $f/5.6$. Split screen shots made with small diaphragm openings result in a picture which is divided into sections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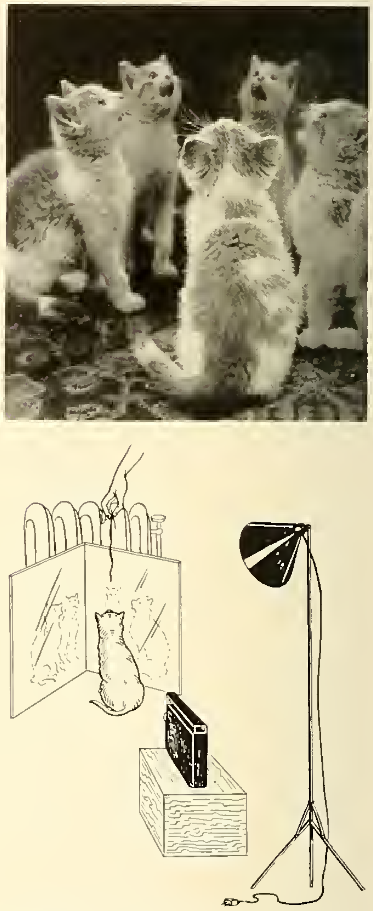
by definite black lines. For some types of work, where two different pictures or operations are to be shown, the black line would be desirable, but, for most trick effects, it is best to have no sign of a dividing line.

Mirror shooting In *Sweet Adeline*, his delightful study of one kitten grown magically into five, Lloyd G. Miller, ACL, of Chicago, presents as pleasing an example of the possibilities of mirror shooting as we've seen in a dog's age—or perhaps a cat's nine lives.



Amazing mirror shot, by Lloyd G. Miller, ACL, and diagram to show how it could be done in movies

In this instance, the reflecting surfaces were two chromium plated ferrotype tins, wedged at an angle of about eighty degrees between the coils of a steam radiator. Mirrors, or other sharply reflecting media, would do as well. Both camera and light source were placed slightly off the center line, with the former just above the level of the kitten and the latter high enough to avoid reflections. Sufficient light was used so that the diaphragm of the still camera could be closed down to *f*/11,

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thus solving the problem of differing planes of focus between the real kitten and its four reflections, through increased depth of field. A diaphragm opening of *f*/8 would give enough depth of field with a movie camera.

A feature of this setup, of particular interest to movie makers, is that, as the angle between the mirrors is widened, the number of reflections decrease; as the angle is made more acute, the reflections increase. For a hilarious hundred foot portrait of your favorite baby, try turning him loose in front of these dual deceivers.

Filter for color In spite of all that has been written about not using color filters with Kodachrome, a surprisingly large number of reports of such actions reach the League. Although the yellow, red and green filters ordinarily used for black and white filming are called "color filters," they must not be used with Kodachrome, for they will destroy the color balance and make the entire scene appear to be tinted with the color of the filter used. The only filter suitable for use with ordinary Kodachrome in sunlight is the haze filter. It will, in some instances, eliminate the bluish haze resulting from an excess of ultra violet light.

Cross motion When you are using a telephoto lens, to make closeups of distant objects, do not forget that action across the field may appear to be just as "jittery" as it does in closeups with the regular lens. Many a fine telephoto shot has been found to be useless because the movement was across the field of view. The only remedy is to get the action at an angle, either coming toward the camera or going away from it. If that is out of the question, try a high camera speed. Sixty four frames a second will retard reasonably fast action, so that it will not appear to be greatly blurred.

Right answers When you are making a travel or vacation film, try to put yourself in the position of the people who will see the finished film. Imagine the questions that they will ask about each subject and take a shot which will answer each question. Picture in your mind the way in which they would walk about, looking at a subject, and use this as a guide to camera positions. Remember that you are taking a stranger on a tour, and that you must show him the things that he wants to see. It may all be very familiar to you, but he must get his entire idea of the subject from the pictures that you show him. A little thought about this matter will do wonders, to improve the sequencing and general interest in any film.

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POLARIZED STEREOSCOPY

RUSSELL C. HOLSLAG, ACL

STEREOSCOPIC photography has been looking up of late. Although the principle of merging together two pictures, each taken from the viewpoint of the eye of the beholder, was enunciated in the time of Oliver Wendell Holmes and earlier, new methods have made possible wider and wider photographic applications of the stereo principle.

When we look at a scene, we perceive two separate aspects of that scene, one with each eye. The brain merges these two impressions, and the final result is the perception of depth. The average distance between the eye centers is about two and one half inches. If two photographic lenses are separated by this distance, and if they take two pictures in this relationship, the resultant two views will duplicate what each eye sees. By a number of different methods, already well known, each of these two stereo components may be viewed by each eye of the observer, whereupon the brain will combine the two, just as in actuality, and the effect of depth will be produced. But there is one absolute necessity: *each eye must see only the picture intended for it.*

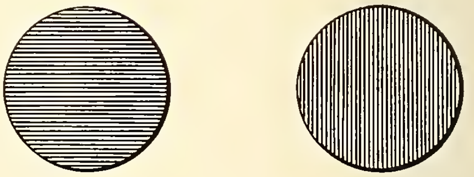
The most modern method of bringing this condition to pass has already become familiar to photographic workers. The working out of this principle depends on the use of polarized light. If a picture is projected on a screen, it is easy to polarize it, by placing a polarizing filter in front of the projector lens. If another polarizing filter is placed before the eye and rotated, while one is looking at the polarized picture, a point will be found at which the picture on the screen disappears. This fact is true because the projected beam is polarized in a certain direction; if the viewing filter is revolved to a position in which it polarizes in a direction at right angles to that of the projected beam, the two will cancel each other.

This method is used to sort out the two pictures of a stereo pair. The observer wears spectacles of polarizing material, which is so oriented that each eye sees only the picture intended for it on the screen. The pictures are projected, one directly over the other, but each one, of course, through a separate polarizing filter. Looked at without the viewing spectacles, the picture appears to be blurred and gives one the effect of "seeing double." But, with each eye seeing its proper component, the screen image appears in a startling effect of relief. A hard surfaced, metallic type of screen must be used, as a diffusive type will destroy the polarizing effect. The polarized movies shown in the Chrysler Building, at the New York World's Fair, give an excellent opportunity to observe the effectiveness of such a system.

Heretofore, stereo projection of this kind has been possible only by projecting two separate pictures through two separate polarizing filters, a procedure which complicates matters somewhat.

Now, however, a new method has been developed which, in effect, *produces the picture itself in polarized material.* In a paper recently appearing

Left, viewing filter in "A" position; right, viewing filter in "B" position.



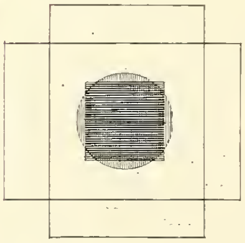


Fig. 1
Two superimposed Vectographs; no viewing filter.

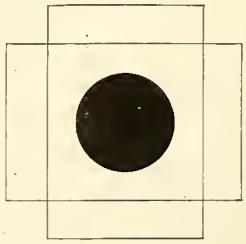


Fig. 2
Fig. 1 as seen through viewing filter in "A" position.

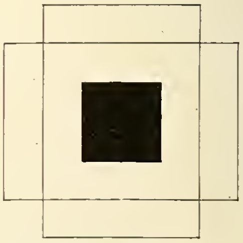


Fig. 3
Fig. 1 as seen through viewing filter in "B" position.

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in the Journal of the Optical Society of America. Edwin H. Land, inventor of the Polaroid light controls, describes the development and working of this new method which makes possible the production of polarized pictures, called Vectographs.

Any scene or object that can be reproduced by standard two dimensional methods may also be reproduced by the Vectographic process. The fundamental distinction between it and the familiar photographic process lies in the fact that, while the photographic process renders the image in terms of concentration of silver deposit, the Vectographic process renders the image in terms of degree of polarization. In a Vectograph, high lights are reproduced as areas of low degree of polarization, and blacks are reproduced as areas of high degree of polarization.

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Three dimensional Vectographic prints and transparencies are comprised of a right eye and left eye image, superposed with polarizing directions at right angles to each other. In this way, two stereoscopic components are overlapped, and, if the observer wears a pair of viewing spectacles in which each filter is properly disposed, each eye will see only the picture intended for it, and the full stereoscopic effect of depth will be produced.

This effect will be clear with reference to the diagram, using two different geometrical figures. The square is on polarizing material with polarizing direction at right angles to the material on which the circle is seen. They are superposed. If a viewing filter is held before the eye, as shown at "A" in a "crossed" position to the square, the circle becomes invisible, and only the square is apparent. At "B," the filter has been rotated ninety degrees; the square disappears, and the circle is seen. Although different geometric figures have been chosen for purposes of illustration, they might just as well have been the two necessary stereoscopic components—a left and right eye image of the same scene or object.

The new polarized stereoscopic pictures have been named Polaroid Three Dimensional Vectographs, and they may be viewed as paper prints or as transparencies. They may be mounted in albums, hung on the walls as pictures or exhibited in any similar manner. There is no limit to the size, and original stereoscopic negatives may be enlarged as desired, without losing the effect.

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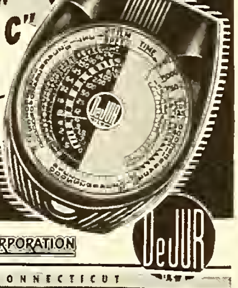

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Transparencies may be projected on the screen without double projectors or filter paraphernalia: standard monocular projectors do the trick. This fact opens up fascinating possibilities for stereoscopic movies, in which the images on the film itself are polarized, and all one needs is a pair of viewing spectacles, to see the full effect of living depth and roundness, without any special attachments whatsoever for the projector.

Too, there appear to be many, specialized scientific uses of this new, proportionately polarized medium which can be developed. The Polaroid Corporation, of Cambridge, Mass., announces that the process is not as yet available for amateur use. But movie makers and still photographers are not prevented from speculating on its possibilities.

Amateur clubs

[Continued from page 432]

Chinese records, by R. Cewelson; *Big Game Fishing*, by George Ring; *Ramona Pageant*, by Fred Champion; *Song of the Soil*, by E. C. Denny, of Buffalo; *Personalities of the Past*, by J. C. Milligan; *Flowers and Mountains*, by Ed Winterer; *Animals and Birds*, by Guy Nelli, ACL.

Color for Cleveland Members of the Cleveland Amateur Cinematographers, ACL, studied the finer points of Kodachrome technique recently, in a demonstration and discussion presented by Ralph Meyerhein, formerly of the Eastman Kodak Company, in Rochester, N. Y. The talk was illustrated with selected color slides. Another late feature has been the screening of members' films of the New York World's Fair, in a study of the problems of Fair filming.

Toronto sees Outstanding 16mm. industrial studies were seen by members of the Toronto Amateur Movie Club at a late meeting held under the sponsorship of Associated Screen News, of that city. Screened in order were *How Movies Move and Talk*, through the cooperation of the Bell & Howell Company; *The Milky Way* and *A Canadian Cavalcade*, productions of Associated Screen News. The latter film, directed by Jack Chisholm and recorded by a club member, James McCormick, presents the coming Canadian National Exhibition, scheduled for opening this autumn.

Des Moines develops Members of the Y. M. C. A. Movie and Camera Club of Des Moines, ACL, in Iowa, studied recently every step of the reversal developing process in a demonstration put on in meeting by Glen Case, proprietor of the West End Camera Store and local representative of Dufaycolor, Inc. An added feature of the program was a premier screening of *Hubby's Revenge*, a recently completed club skit.

Distaff in St. Paul Eighteen films were entered in the recent annual contest conducted by the St. Paul Amateur Movie Makers Club, with first place and the Harmon Trophy going to Mrs. O. N. Olson, for her 16mm. Kodachrome picture, *Vacation 1939*. Lloyd Oliver, ACL, took second for the men, with an 1100 foot, 16mm. study of the problems of a rural mail carrier, while L. L. Harmon, the donor of the trophy, placed third. Honorable mention was given to the films of John Stees and Kenneth Hezzelwood, ACL. Fifteen of the entries were on 8mm., with three on 16mm. film.

New in Indiana Starting early this year as a still camera club, the New Albany (Ind.) Amateur Cameramen League, ACL, has now expanded with a cine section and serves a membership of thirty two. Current officers include George Lasch, president; George Kreutzer, vicepresident for movies; Wayne Fess, vicepresident for "stills"; William Hedden, treasurer; Mrs. Stanley Hanen, secretary. Two Sunday outings have already been held, with regular meetings on third Mondays in the Public Library auditorium.

Oakland active A benefit program for the East Bay Children's Hospital and screenings for shut ins at the Livermore Veterans' Memorial Hospital have been recent activities of the Greater Oakland Motion Picture Club, in California. Comprising the film program were *Garden Life*, by Eugene Ritzmann, ACL; *Treasure Island*, by Dr. Numa P. Dunne, ACL; *Salinas Rodeo 1939*, by Dr. L. A. Stuck, ACL; *Ice Follies of 1939*, by Raymond O'Connell; *Hands Across The Day*, by Clyde Diddle. All pictures were presented with double turntable musical accompaniment. Features of late regular meetings have been talks on title making, time lapse photography, surgical photography and Kodachrome projection. Fred Thompson, ACL, of the city's Department of Recreation, has screened his color film, *Recreation Camps*.

Lunar express Man's immemorial dream of traveling into space by rocket ship was pinned down, at least partially, on celluloid in *By Rocket To The Moon*, recently completed production of the Triangle Cinema League of Chicago. The film was five years in the making. Samuel H. Gould, president of the club, was in charge of this marathon effort, assisted by Martin Winn, Al Irwin, Frank Tam-

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pone, Leo Brooks and Jack Kovitz. Special indoor sets were built, to simulate the interior of the rocket ship, while desolate sand dunes a hundred miles from Chicago served as the lunar wastelands. The production was given its première before 300 persons at a recent screening held in Esther Hall of the Jewish Peoples' Institute.

Atlanta elects New officers have been elected and announced by the Atlanta Movie Club, in Georgia, as follows: Samuel Candler, ACL, president; Albert Duke, vicepresident; G. T. Sparks, treasurer; Douglas Cone, secretary. The officers were installed at the club's third annual dinner, held recently in the Henry Grady Hotel.

Baffled in Buffalo With a dozen excellent entries in the sixth annual contest, held by the Amateur Cinema Club of Buffalo, ACL, the board of judges were so baffled that they were forced to reserve their decision beyond the evening of the competition. The meeting, which was attended by a record crowd of members and guests in the city's Hotel Statler, was addressed by N. Stewart Love, newspaper photographer, on *Composition.*

Orange County, Calif. With headquarters in Santa Ana, the 8-16 Movie Makers of Orange County, in California, have completed more than a year of activity and now list thirty eight members. Biweekly meetings are apportioned, one to business and the other to social affairs, with Thelma Heath listed as secretary, at 1028 Hickory Street, in Santa Ana.

New in Washington Meeting almost within the shadow of snow capped Mount St. Helens, a new group of movie makers in Kelso, Wash., has taken the name, St. Helens Cine Club, ACL. Herbert E. Nelson, ACL, is listed as first president. The club has already cooperated with its community in the production of a short film, publicizing annual Clean Up Week, and receives in return the support of the city in the provision of a meeting place. Meetings have been set for the first and third Thursdays of each month.

New York recesses Members of the Metropolitan Motion Picture Club, at their last meeting before the summer recess, heard from Norris Harkness, ACL, on *Vacation Filming.* Mr. Harkness now conducts the weekly amateur movie column carried in Saturday's *New York Sun.* Supplementing his remarks, there were presented on the club's screen *Beside The Lake,* by Charles Ferrie, jr.,

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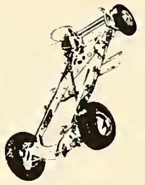

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and *Gipsy Trails Abroad*, by Leo Heffernan. *An Anesthetic Fantasy*, a guest film by Ernest Kremer, ACL, of the New York 8mm. Motion Picture Club, rounded out the program. At an earlier business meeting, the club elected officers for the coming season as follows: Sidney Moritz, ACL, president; George A. Ward, ACL, first vicepresident; Mr. Ferrie, second vicepresident: Robert M. Coles, ACL, secretary; Annette C. Decker, ACL, treasurer. Murray Tucker, ACL, has been appointed by the president as membership chairman.

News of the industry

[Continued from page 434]

chestricon. It has a divider network which provides reproductions for both low and high frequencies: it also has a built in tone compensator, which is said to provide adjustment for the acoustic conditions in any room. The volume range is such that one of these instruments will serve even a large auditorium. The new speaker may be used with amplifying equipment other than Filmosound.

Title card service Amateurs who wish to film their own titles, but who lack facilities for the preparation of title cards, may secure these, ready printed with their own title texts, from the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. The cards bear the lettering in white upon a black, non reflecting background, so that they are suitable for use with reversal film and for double exposure upon action scenes. They may be had in sizes to fit Filmo 8 and 16mm. titlers and in other sizes up to five by seven inches. The text may be printed or hand lettered.

Castle Released this month by Castle Films are four new one reel library subjects, available in 16mm. sound and silent and in 8mm. silent film. *Wings Over World Wonders* is a dynamic study of aviation in beautiful and startling places of the earth, keyed to background music that is as stirring as the scenes which the film presents. By contrast, *Come Back to Ireland* is as nostalgic and charming a bundle of the Old Country as anybody could buy for as little money anywhere, with sober gray skies and sturdy houses and the good people of Ireland pictured with an accompaniment of Irish melodies. *Mexico* is also as calm and peaceful, reflecting the sunny land south of the border, while *1 Thrill A Second* is one of the most spine chilling and epochal pictures that Castle Films has yet produced. These subjects are sold at regular Castle prices: 360 feet, 16mm. silent, $8.75; 100 feet, 16mm., $2.75; 180 feet, 8mm., $5.50; 50 feet, 8mm., $1.75; 350 feet, 16mm. sound, $17.50.

Auricon A new 16mm. sound on film recorder has been developed by the E. M. Berndt Corporation, 5515 Sunset Boulevard, Hollywood, Calif. Built to give good quality results at the comparatively low price of $560, the new recorder takes a 200 foot daylight loading spool of regular, single perforated sound recording stock. This fact makes possible a continuous performance of five and one half minutes, or the equivalent of four to ten average scenes.

The instrument operates inside a sound proofed "blimp," provided with a glass window through which the film footage indicator and pilot lamp are visible. At the rear of the case is an outlet which connects with the sound recording amplifier. This is contained in a fitted case and has mixers for special effects, with inputs for two microphones or phono pickups. Monitoring headphone and dynamic microphone are furnished. Compact radio type batteries and low current drain tubes supply the power. This current will also drive the special Auricon motor for such a 16mm. camera as the Ciné-Kodak Special. Thus, the entire double system equipment can be operated, independently of any outside current source. Auricon 16mm. equipment is manufactured by the Auricon Division, E. M. Berndt Corporation, 5515 Sunset Boulevard, Hollywood, Calif., and will be sold either direct, or through dealers.

Gutlohn features A collection of outstanding 16mm. sound features, selected from theatrical releases which have attracted wide attention in the recent past, is offered by Walter O. Gutlohn, Inc., 35 West 45th Street, New York. These include *The Private Life of Henry VIII*, *Catherine the Great*, *The Scarlet Pim-*

A traveling camera shot

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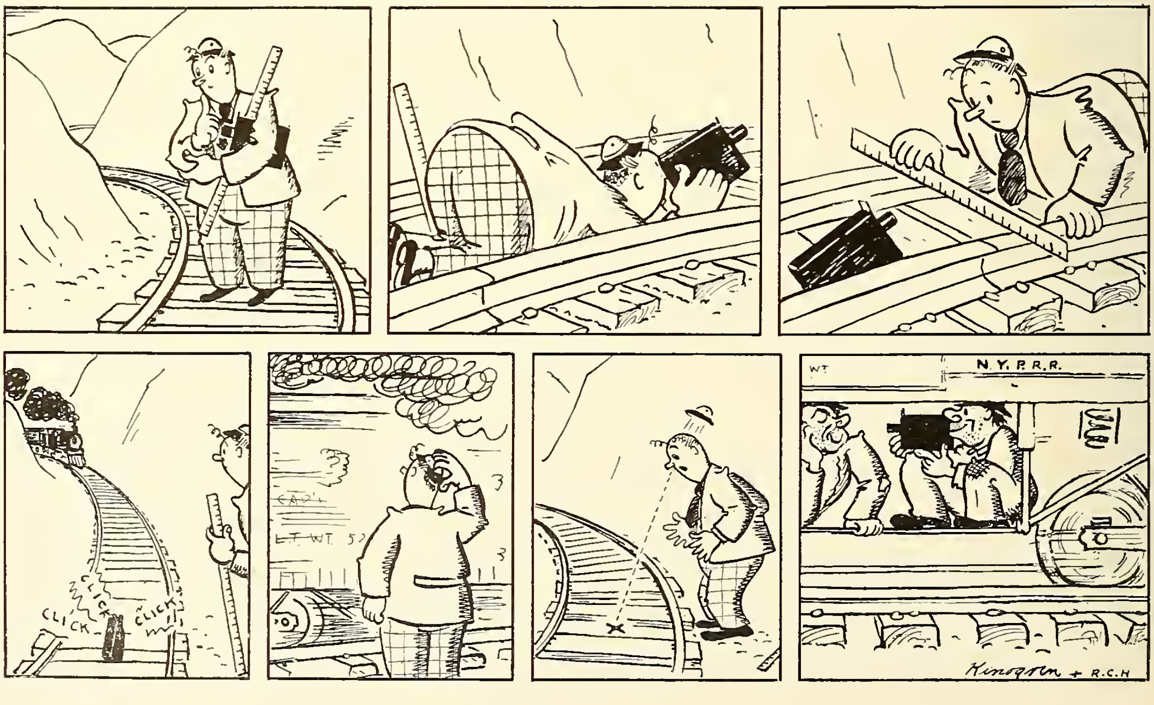

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pernel, Elephant Boy, The Ghost Goes West, Things to Come and others. A special study guide is available for *Things to Come.* The pictures are available for rental or long term lease. This firm also has a new list of special 16mm. color films, which is available on request.

Cine action A very recent announcement from Fink-Roselieve Company, Inc., describes a new, low priced 16mm. editing device which allows one to observe the magnified picture in full motion, as well as to examine it frame by frame. It is called the F-R Cine Action Editor. The film passes over but one sprocket roller, and the film channel has pressure pads. The picture is viewed through a magnifier, by transmitted light, and one sees it four times the original frame size. The machine is very compact, and it may be used with silent or sound 16mm. film. The price is $7.95.

Movie trailer An interesting new idea, to bring directly to school systems, institutions and similar groups a first hand demonstration of important apparatus in the audio visual field, has been devised by the Distributor's Group, Atlanta, Ga. This is the Audio-Visual Trailer exhibit, which carries demonstrating examples of such well known products in this field as the Neumade Products Company, Ampro Corporation and others. This traveling exhibit covers six Southern States, and its sponsor is the Distributor's Group, 119 Luckie Street. N. W., Atlanta, Ga.

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Exhibit A comprehensive print display of the work of Helene Sanders, F.R.P.S., and Thomas O. Scheckel will be held in the galleries of the New York Institute of Photography, 10 West 33rd Street, New York, during the month of September.

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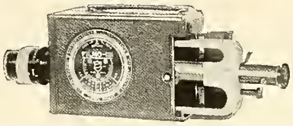

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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

The Making and Shaping of Steel, 7 reels, sound and silent, 16mm. and 35mm. black and white, produced by Roland Reed Productions.

OFFERED TO: groups, for educational purposes only.

AVAILABLE FROM: office nearest to you, as follows: C. R. Moffatt, United States Steel Corporation of Delaware, 436 Seventh Avenue, Pittsburgh, Pa.; A. C. Wilby, United States Steel Corporation of Delaware, 208 South La Salle Street, Chicago, Ill.; George J. Dorman, United States Steel Corporation, 71 Broadway, New York City; LeRoy Holt, Tennessee Coal, Iron & Railroad Company, Brown-Marx Building, Birmingham, Ala.; W. H. Cordes, American Steel & Wire Company, Rockefeller Building, Cleveland, Ohio; J. B. Du Prau, Columbia Steel Company, Russ Building, San Francisco, Calif.

The Making and Shaping of Steel is a new and important film, made in seven separate reels, to cover the entire field of steel manufacture. Although each reel is an entity in itself, use of the first two reels is recommended in combination with any of the other reels.

Reel 1, *Raw Materials*, begins with open pit and underground mining of iron ore, its transportation and delivery. In addition to the iron ore, the quarrying and crushing of limestone, coal mining and coke manufacture and, finally, the production of iron in the blast furnace are shown in detail.

Reel 2, *The Making of Steel*, shows open hearth, electric furnace and Bessemer converter processes as they convert iron into steel. Scenes of all operations —charging the materials, test samples, tapping, filling ingot molds and soaking the steel ingots preparatory to rolling—are shown and described.

Reel 3, *Flat Rolled Products*, shows modern mills of all types rolling steel, hot and cold, into a variety of products —plates, strip, sheets, galvanized sheets and tin plate — through progressive steps that are easily understandable.

Reel 4, *Bars and Structural Shapes*, shows that, from the billet, steel through rolling becomes reinforcing bars in a continuous mill or I beams, angles or Z shaped piling in other structural shape rolling mills. Finally, the uses to which these products are put flash across the screen.

Reel 5, *Rails, Wheels and Axles*, shows a rail mill and its products, heat treating and end hardening by Brunorizing and the spectacular drop test. We see also how axles are hand forged and machined before service and how wheels are wrought, machine finished and inspected.

Reel 6, *Wire and Wire Products*, depicts steel wire for nails, fences, cables, watch springs, bridges and thousands of other uses from a red hot billet, processed by modern continuous rod mills and cold drawn to final size. Steps in the manufacture, by rolling and cold drawing, also show pickling, liming and drying. Slow motion of barbed wire manufacture allows detailed study.

Reel 7, *Pipe and Tube Manufacture*, vividly shows and clearly explains seamless tubes, made by piercing a solid round steel billet, butt welded pipe and by cold drawing processes. Piercing, rolling, reeling, sizing and testing, all are shown.

More Than Meets the Eye, 1200 feet, 16mm. Kodachrome sound on film. Produced by Willard Pictures.

OFFERED TO: manufacturers, associations and interested groups.

AVAILABLE FROM: Motion Picture Department, Interchemical Corporation, 75 Varick Street, New York City.

More Than Meets the Eye, released this month by the Interchemical Corporation, tells why chemical coatings are vital considerations in modern industry and why they are important to everyday living. Chemical coatings—inks, industrial finishes and enamels, textile colors and other protective and decorative materials—are shown to be important sales influences.

The film describes the processes and research behind the manufacture of these coating materials and shows how the requirements of the ultimate consumer must be taken into account in the manufacturing operations. Functions of the various divisions and subsidiaries of Interchemical Corporation are outlined in the movie.

Since much of the picture is concerned with the production and application of industrial colors, there are many spectacular chromatic effects.

Voices in Paper, 1 reel, 16mm. and 35mm. sound on film.

OFFERED TO: groups.

AVAILABLE FROM: Western Electric Company, Motion Picture Bureau, 195 Broadway, New York City.

Voices in Paper deals with the manufacture and use of the most modern telephone cable. It portrays how, when faced by a growing shortage of raw materials for the Manila paper wrapping used for insulation, Western Electric engineers developed an entirely new process, in which paper pulp insulation is manufactured directly on the wires. In addition, there is shown the development of the unit type of cable structure, which, combined with pulp insulation, added fifty percent to the wire carrying capacity of the cable sheath. This proved a solution to the increasingly important problem of limited space in a city's underground conduits. Effective contrasts are drawn between the old method of stringing city telephone wires on poles, to the detriment of the skyline, and the modern manner in which the lead covered speech carriers are now run underground.

The Jewels of Industry, 2 and 3 reel versions, silent, 3200 feet sound on film version, 16mm. black and white.

OFFERED TO: industrial organizations, foremen's clubs, service clubs, technical schools and colleges.

AVAILABLE FROM: Motion Picture Bureau, Y.M.C.A., 347 Madison Avenue, New York City, and the Bureau of Mines, 4800 Forbes Street, Pittsburgh, Pa.

The Jewels of Industry opens at Niagara Falls, where, after scenic shots, we are taken inside the plant of the Carborundum Company, to follow in detail the process of creating the gorgeously colored, diamondlike Carborundum Brand Silicon Carbide crystals in the electric furnaces.

The process of crushing the abrasive crystal masses to the grain form, the grading of the grains into various sizes, then the instructive story of grinding wheels of various shapes and types are all shown in detail.

From the Carborundum plant at Niagara Falls, we are taken on a trip through industrial America, to learn, by scenes filmed under actual working conditions, just how important abrasive products are to industry.

EVERY NEW MEMBER GETS—

The ACL Movie Book

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The ACL MOVIE BOOK
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IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES—OVER 100 ILLUSTRATIONS—FRAME ENLARGEMENTS—PHOTOGRAPHS—DRAWINGS! INTERESTING — NEW IDEAS — SIMPLY WRITTEN—ACCURATE—COMPLETE—FULL INDEX.

Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

The new book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information is correct — IT'S AN ACL PUBLICATION.

GET THIS NEW BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

★ **MOVIE MAKERS** . . . Membership includes a subscription to Movie Makers monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen — will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

- Color filming—27 pages, *illustrated*
- Titling technique—32 pages
- Featuring the family—34 pages
- Lighting personal movies—37 pages, *illustrated*
- Films and filters—31 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

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I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year

Name ....

Street ....

City .... State ....

September 40

In home movies

COLOR

means

KODACHROME

THERE'S color ahead—color in the countryside and color in all the high-spirited goings-on of the autumn season.

It's a time for Kodachrome Film. For, in home movies, color means Kodachrome. Kodachrome is unique in its mastery of subtle as well as brilliant coloring, just as it is unique in its clarity and ease of use.

Plan now to be ready for the fall's color. Load up with Kodachrome, and keep a roll or two in reserve.

For daylight shots, use regular Kodachrome; for work by artificial light (Photoflood), use Type A. (Either type, of course, can be used in the other's special field with the aid of a corrective filter.) Both types are the same price—and the price includes processing and return of the film, ready for showing.

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25-ft. rolls, $3.40; 25-ft. magazines, $3.75.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

OCTOBER, 1940

25c

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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10 Cents a Word **Minimum Charge, $2**

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Our annual fall house-cleaning now in progress. USED CAMERAS: Devry 57, f/3.5 lens, $19.50; Cine Ansco, 100 ft., 1" f/3.5 lens, $22.50; Cine B, 100 ft., f/3.5 lens, $24.50; Cine B, 100 ft., 1" f/1.9, $47.50; Filmo Magazine 121, Cooke f/2.7 lens, $47.50; Victor 3, Cooke 1" f/3.5, five speeds, latest model, $47.50; Super Speed Filmo 70, f/1.5 lens, $75.00; Victor Model 5, latest model, five speeds, reflex focuser, turret, 1" f/2.9 lens, $105.00; 8mm. Movikon, f/2 lens and case, $137.50; Filmo 70DA, like new, 1" f/3.5, 1" f/1.5, 3" f/3.3 telephoto, $225.00; Filmo 70DA with 12 volt motor drive, two 200 ft., one 400 ft. magazines, three lenses, masks and mask slot, carrying case, $1,043.00 value, price $500.00. PROFESSIONALS ATTENTION: Unusual values in Eyemo equipment; write for full details. NEW EQUIPMENT: The new RCA 16mm. SOF Model PG170, 750 watt projector, complete $300.00; new Revere Double 8 camera with f/3.5 lens, $29.50; new Revere Double 8 turret camera with f/2.5, $65.00; new Revere Double 8 Model B projector, 500 watt, $59.50; send for new Revere literature. Send for the new 84 page BASS CINE BARGAINGRAM—most complete book ever published. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ 1½" f/3.5 TELEPHOTO for Bell & Howell, $33.50; for Keystone, $27.50; Dallmeyer f/0.99 lens, standard mount, $39.50; 1½" f/2.8 Hugo Meyer telephoto for Bolex, $45.00; 4" f/4.5 Cooke telephoto lens, $45.00; 3" f/4 telephoto, Cooke, $39.50; 2" f/1.9 Dallmeyer lens, $49.50; these lenses as new. Eastman Model 60, f/1.9 lens, list $67.50, as new, $39.50. Bell & Howell Turret 8 with Wind-Bak, new condition, $99.50. 16mm. Bolex f/1.4 lens, with special $35 slot for filters and masks, carrying case, total list $365.00, brand new condition, $235.00. Full list price allowed for Eastman Model 20 toward a new Bell & Howell Sportster; for a Keystone f/3.5 or Eastman Model 20 on a Revere Turret; for a Model 50 Eastman toward an Ampro 8mm. or Bell & Howell 8mm. projector. NEW MAGAZINE CINE EIGHT FOR IMMEDIATE DELIVERY. Full list price for your Model 20 or 25 Eastman, for your Keystone f/3.5 or f/2.7, or for Bell & Howell Companion toward this camera. AS NEW: Bell & Howell Sportster with Wind-Bak, $75.00; Bell & Howell Companion with Wind-Bak, $49.50; Bell & Howell Turret with Wind-Bak, $129.50; Eastman 16mm. Magazine, f/1.9, $75.00; 1" f/1.3 Laack lens, $39.50; 15mm. f/1.5 Dallmeyer lens, $49.50; 3" f/4 Wollensak, $29.50; 30 x 40 beaded screen with tripod, $7.95; 36 x 48, $10.50; 39 x 52, $12.50. Hundreds of other bargains. Write NATIONAL CAMERA EXCHANGE, established 1914, 11 So. 5th St., Minneapolis, Minn.

■ KEYSTONE A-81 projector with case, $45.00; Stewart-Warner camera, Hollywood Model, with case and high speed lens mount, $25.00; Kodascope C, $10.00. Will sell this 16mm. movie equipment with guarantee of good condition. Write ALAN NILES, 59 Sunset Ave., Providence, R. I.

■ BERNDT-MAURER B-3 Recorder, guaranteed, less amplifier, a steal at $600.00. FILM ASSOCIATES, 429 Ridgewood Dr., Dayton, Ohio.

■ FILMO 16mm. geared projector, 70D camera. Mayfair case, complete film library; equal to new; $250.00. WERNER, 1717 Avenue N, Brooklyn, N. Y.

■ LIKE new: Eastman 16mm. magazine camera, $85.00; 4½" telephoto lens, $40.00; wide angle lens, $35.00; focusing finder, $15.00; Pola screen filter, $5.00; lens adapter, $5.00. JACK MOORE, 4529 Fairway, Dallas, Texas.

■ USED BARGAINS: Victor Model 22 projector with 750 watt lamp for 1.600 ft. reels, $97.50; Seemanns 8mm. & 16mm. Editeer, $7.50; 16mm. Stewart-Warner camera, f/3.5 lens, $17.50; 16mm. Cine Ansco camera with f/3.5 lens, $25.00; 16mm. Kinamo S10 with f/2.7 lens, $22.50; Kodascope G with 750 watt lamp, $85.00; Keystone M8, 300 watt lamp, $23.50; Keystone C8, 200 watt lamp, $16.50; 30 x 40 Willo table model bead screen, $3.50; metal case, holds six 400 ft. 16mm. reels, $1.75; metal case, holds six 200 ft. 8mm. reels, $1.50. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

■ MAKE your own titles without hand-lettering. Large variety of backgrounds, including scenic and action, in color or monochrome. Adhesive-backed letters make professional results easy. Equipment $2.50 up. Write for details. WILLARD ERICKSON, 3451 S. Clarkson, Englewood, Colo.

OCTOBER 15

Is the

Deadline

for Films Submitted to

Movie Makers

Selection of the

1940 Ten Best

and the Hiram Percy
Maxim Award

Don't miss your chance at the honor of a place in the Ten Best or at winning the Hiram Percy Maxim Award. Send your best film at once!

MOVIE MAKERS

Ten Best Non Theatrical Films of 1940

the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered automatically for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries for consideration. League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

It is only necessary to send your entries to Movie Makers so that they will arrive before five o'clock, October 15, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

MOVIE MAKERS

420 Lexington Ave., New York, N. Y.

Send the Certificate Below With Each Film That You Submit

Place ....

Date ....

I, ... (name)

certify that:

1. I have received compensation from a client for
2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1940.

a motion picture made by me entitled:

....

.... (name of film)

(signature) ....

■ USED: Victor sound projector, Model 25, for AC & DC, 120 v., $165.00; 24B, 750 watt, $210.00. NAVILIO, 1757 Broadway, Brooklyn, N. Y.

■ TELEPHOTO for Keystone or Filmo 8mm. New Wollensak 1" f/3.5, $19.95; 1" f/2.7, $29.95; 1" f/1.5, $45.00; 1½" f/3.5, $34.50. CUSTOM-BUILT CAMERA ACCESSORIES, 4124 Rawlins, Dallas, Texas.

■ USED bargains: 70DA, black, 1-2-3" f/3.5 lenses, focusing mounts, Mayfair case, $145.00; 70A, f/3.5, $29.50; Cine-Kodak, 16mm., 50 ft., 1" f/1.9, 3" f/4.5, case, $62.50; Standard Deluxe projector, f/1.6 lens, 500 w., L.N., $37.50; Craig Editor only, 16mm., $25.00; Griswold 16mm. professional splicer, $12.50; Dallmeyer 1" f/0.99 mt., $50.00. Many other bargains; write for bargain bulletin No. 103. CAMERA MART, DEPT. A, 70 WEST 45TH STREET, NEW YORK.

EQUIPMENT WANTED

■ WANTED—Cine Special or 70DA with crank, etc., or RCA Newsreel SOF camera; also 8mm. projector and late model 16mm. sound projector. Must be perfect working condition and extremely cheap for cash. THP, Box 2109, Tucson, Arizona.

FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest, sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND and silent films exchanged, bought, rented, sold. Plenty bargains. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ 8MM. FILM Exchange Library. Sales—exchanges; latest releases; complete selection; quality prints; free catalogue. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

FILMS FOR RENTAL OR SALE

■ FOR SALE: 16mm. Kodachrome movie films of Hawaii—surfing, hula dancing, coconut tree climbing, Hawaiian flowers and general scenes. Original exposed Kodachrome 25c per foot. Duplicate prints $12.50 for 100 feet in following subjects—"Paradise of the Pacific," "Flowers of Hawaii," "Hula Dancing," "Surfing," "Fishes of Hawaii"—add these gorgeous color sequences to your film library—high in entertainment quality. 35mm. Kodachrome transparencies—75c each, $7.50 per dozen. KODAK HAWAII, Ltd., 1065 Kapiolani Blvd., Honolulu, Hawaii, U. S. A.

■ MONEY MAKER "The World's Greatest Passion Play," 16mm. and 35mm. Specify sound or silent, purchase or rent; superior to OBERAMMERGAU play. Write HEMENWAY FILM CO., 37-B Church St., Boston, Mass.

■ 16MM. SOUND. Such outstanding FILM bargains as Adopted Mother, $59.50; Now or Never, $59.50; Two Heads on Pillow, $64.00; complete catalog includes fine variety shorts, $7.50, $8.50. Exceptional PROJECTOR bargains—used: Victors No. 25, $125.00; Victors No. 24c, $155.00; Universal No. K demonstrator, like new, 2 speakers, $245.00. HARRIS HOME MOVIE LIBRARY, 322 W. 42nd St., N. Y. C.

■ 30 NEW features, many shorts; free catalog; 16mm. silent programs, 7 reels, $2.25. ASHA FILMS, 785 St. Johns, Brooklyn, N. Y.

■ PURCHASE your 8mm. or 16mm. brand new perfectly printed subjects, Chas. Chaplin, Chas. Chase, Snub Pollard, Paul Parrott; 8mm., 200 foot, $4.50; 16mm., 400 foot, $8.00. Dealers please write for special discounts. THE ABBE FILMS, 1265 Broadway, New York.

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■ PUMP SHOTGUNS, target pistols, binoculars and medical microscopes accepted in trade on everything photographic, such as Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment, Da-Lite Screens and Webster sound equipment including public address systems, amplifiers, etc. Write for catalog. NATIONAL CAMERA EXCHANGE, established in 1914, 11 S. 5th St., Minneapolis, Minn.

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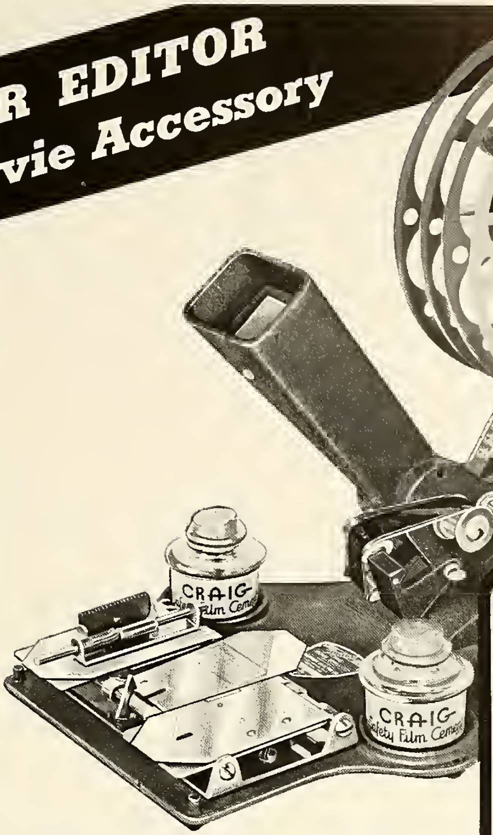
■ NEW TYPE OF RECORDING SOUND ON FILM IN PROJECTORS. Simple, efficient and economical system for manufacturing. Desire connection with person having facilities and interest in the distribution or manufacture. I also possess various other moving picture systems and have full knowledge of this line. For further details, communicate with M. LOPEZ-HENRIQUEZ, 562 W. 144th St., New York City.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

CRAIG JUNIOR EDITOR
.. The No. 1 Movie Accessory



A COMPLETE EDITING OUTFIT
. . . *in ONE compact unit*

The new CRAIG 16MM JUNIOR EDITOR now brings professional-like editing within the reach of all! Its famous ROTARY PROJECTION principle, unique design and POPULAR PRICE combine to give you *top value* at *small investment.*

Proper editing cannot be effected by magnified viewing alone—it requires careful study of ACTUAL MOVEMENT . . . cutting, splicing and the insertion of titles must be accomplished with due regard to an INTEREST-SUSTAINING CONTINUITY THROUGH EACH ENTIRE SCENE.

The JUNIOR EDITOR affords the simplest yet most efficient means of attaining these ends—its "Action-Editing" principle permits careful inspection, slow motion if desired, of EVERY MOVEMENT on its brilliant miniature screen. The conveniently placed CRAIG SENIOR SPLICER assures quick, professional-like splices. Complete unit lists at only **$27.50.**

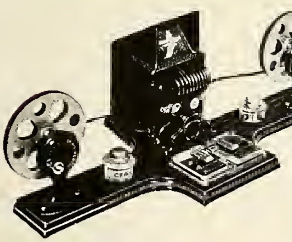
JUNIOR EDITOR alone (with mounting plate for splicer) lists at **$19.50.**

To operate, merely place reels on rewind spindle, thread film, plug in cord and wind. Motion is projected from within on a brilliant miniature screen which is set at a comfortable viewing angle.

When a section to be edited is found, film may be wound at slow motion until exact frame to be cut is determined—then slipped from the polished guide to the conveniently placed splicer for quick cutting and splicing.

NOW BEING DEMONSTRATED BY LEADING DEALERS

Craig Editing Equipment is now being featured by leading photographic stores everywhere. Stop in at your favorite dealer *today* for full details. Ask for a free copy of the new Craig Folder.



8 mm. model

THE CRAIG PROJECTO-EDITOR

Through a new, revolutionary principle in design, the CRAIG PROJECTO-EDITOR permits true ACTION Editing—a SMOOTHLY ANIMATED viewing method allowing careful inspection, at regular speed or SLOW MOTION, of actual movement on a brilliant miniature screen. The PROJECTO-EDITOR has no shutter—therefore has no flicker.

The 8 mm. model, illustrated at left, complete with 8 mm. Junior Splicer and Rewind combination . . . mounted on a hardwood base with a bottle of Craig Safety Film Cement, $27.50.

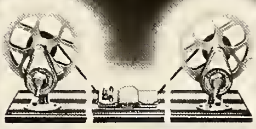
8 mm. Projecto-Editor alone	$22.50
16 mm. Model complete	49.50
16 mm. Model alone	35.00

"Makes Editing a Pleasure"

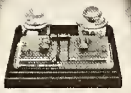
CRAIG

Craig Safety Film Cement —25c.

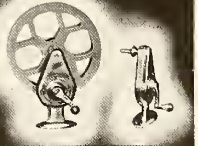
Craig 16mm Senior Splicer, Sound or Silent—$10.00.



Craig Senior Combination, Complete—$19.50.



Craig Junior Splicer, 8 or 16mm—$2.50.



Craig Senior Rewinds—$4.50 each, $9.00 the pair.

CRAIG MOVIE SUPPLY COMPANY

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Cy. La Tour

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Closeups—What filmers are doing

So many nice things have been said about the new *ACL Movie Book* that we have lost all track, but surely the most exciting and unusual is the comment of Denys Davis, ex ACL of London, England. He wrote in part: "More power to you for the new book. I read my copy in an air raid shelter during a recent alarm, so that raid passed off very nicely, thank you." Mr. Davis, like so many of the League's good friends in the British Isles, is ex ACL only because defense regulations prohibit the dispatch of money out of the country. He promises, however, to be with us again after the war.

Stephen F. Voorhees, ACL, President of the Amateur Cinema League, and C. R. Dooley, ACL, a member of the League's executive committee, have been announced as recent additions to the group of "dollar a year" men now serving the Knudsen Committee of the Council of National Defense. Mr. Voorhees has been named as consultant to the construction division of the committee, with Mr. Dooley serving as director of training in industry. Both men are especially qualified by similar work in the First World War and by a lifetime of effort from the bottom to the top of their respective fields.

Morton H. Read, ACL, of Springfield, Mass., was advised recently of a sad and serious fact of which the League's service staff has long been aware—namely, that the wiring diagram for double turntables given out by the Technical Department simply will not work! . . . At least not theoretically. Our Mr. Beach, who is a firm believer in the occasional superiority of results over textbook teachings, worked out the hookup, following, as he says modestly, simply what he thought to be a logical procedure. When the results of this highly satisfying method worked as required, he promptly forgot the whole matter. But not for long! No sooner had our first radio minded member got hold of this design than the fun began and the fur flew: "Impossible! Outrageous! Will induce loss of volume, interaction between the controls, etc., etc." About every ailment but your aunt's hay fever has been attributed to our poor, pragmatic hookup, by a long line of experts which includes two such friends of Mr. Read. But the distressing part of the whole problem is that, practically, the darn diagram continues to work!

One of his secrets of success that Robert P. Kehoe, ACL, didn't tell you, in his charming article about *Chromatic Rhapsody* (in June, 1940, Movie Makers), was that an aspiring photographer of nature's beauty must give up all thought of personal dignity. It seems that, this summer, Mr. Kehoe was tracking down some wildflower shots and found one bloom hidden away in the tall grass and weeds which he wanted in a full frame closeup. Without a second thought, our hero sat down at once beside the desired flower, squashing away some of the offending weeds with his body and decapitating others with wild swoops of his arms and legs. All might have been well if a curious hiker had not at that moment passed along the near by roadway. Not unreasonably, he stopped, amazed. About two minutes of unrequited staring was all his curiosity could stand, before he vaulted the fence and hurried to our hero's side. "Are you," he queried helpfully, "quite all right?"

If you don't think that amateur movies can be amusing, just take a look at the downright documentary evidence submitted for the defense by Archie Bowen, ACL, of Denver, Colo. During a show in his cellar theatre, producer and exhibitor Bowen caught the audience unawares with a flash bulb shot that tells its own story.

A surprise flashlight shot of a home movie audience proves that amateur films are really enjoyed

A. R. Bowen, ACL

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Full 16mm. Quality now available in this new AMPRO 8mm. Projector

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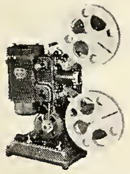

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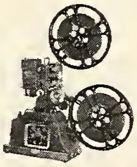

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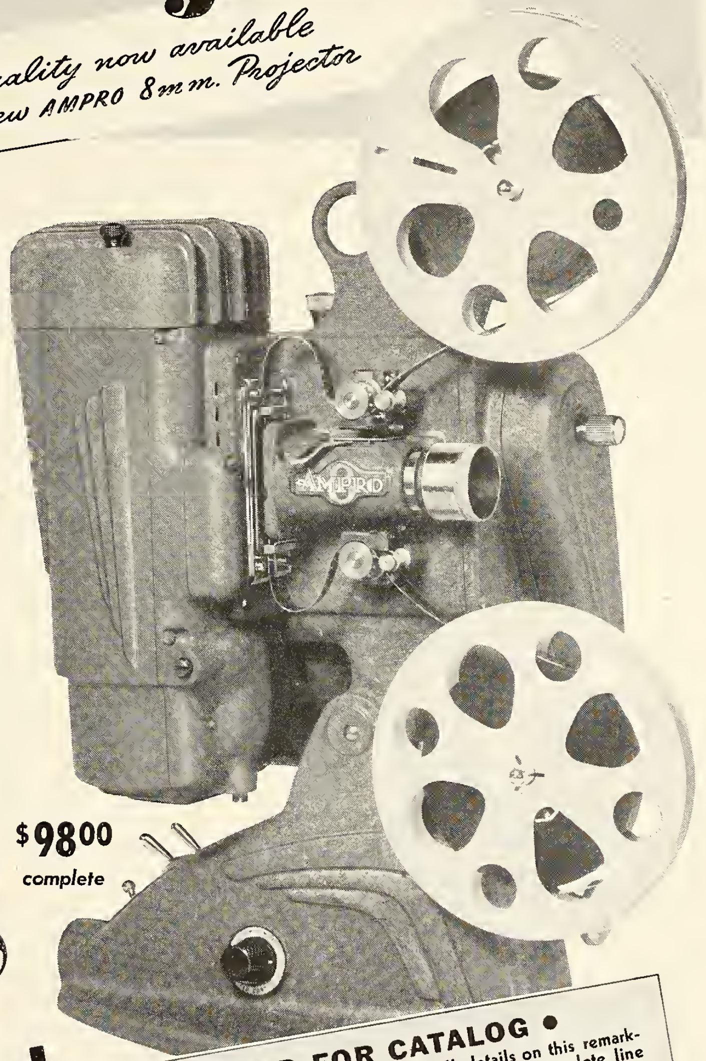

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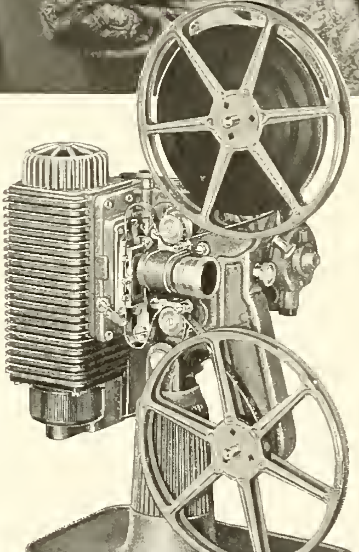

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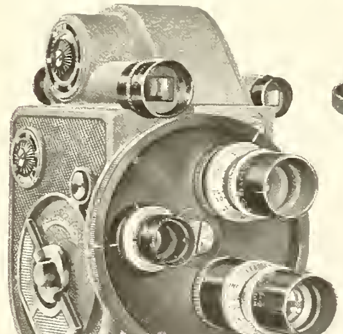

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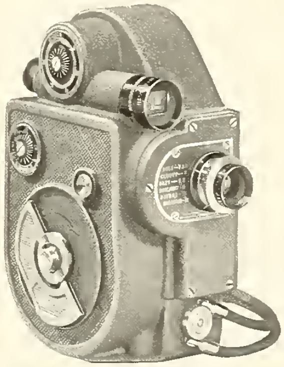

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Hiram Percy Maxim, Founder

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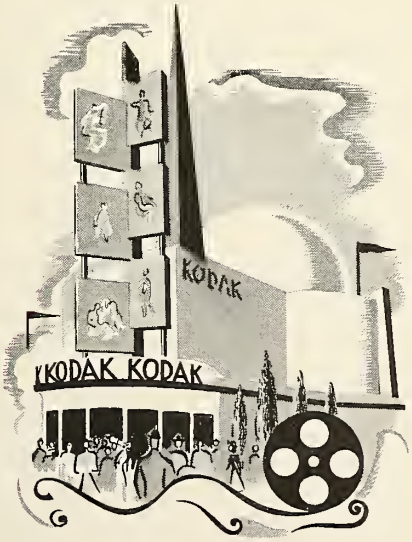

Well done!

AS THE second, and final, year of the New York World's Fair enters its last month, it is fitting to record the fact that, on its grounds, for two seasons, the Eastman Kodak Company has presented the most important photographic show that the world has ever seen.

Because of the preoccupation of a large part of humanity with war, it seems probable that Eastman will hold the record for many years to come. It is certain that whoever challenges it, in future, will have to rise to a very high level of dignified and effective showmanship.

The design of the Eastman Kodak building at the New York World's Fair is practical. It permits a constant flow of visitors to pause, on entering, for the amazing spectacle in the Hall of Color, yet it creates no bottleneck that impedes the smooth traffic. So successful is this design that eight million persons will have seen the Eastman exhibit comfortably and leisurely by the end of this month.

The Cavalcade of Color is, of course, remarkable for the size of the pictures shown and for the mechanical perfection of the projection with eleven specially designed machines; but this magnificent demonstration of Kodachrome will be remembered longest for its sheer beauty and for its power of transporting the beholder, by an enveloping dome of many hued magic, into a new world that is made up of the familiar things of life, but that is more than they are.

The rest of the Eastman show, which tells the story of this company's contributions to the fine art of gracious living in the modern world, is as well planned as is the Cavalcade of Color, even if it is less breath taking. Especially notable is the cordial informality of the explanations that are given by the staff. The fashion show of Eastman fabrics is in good taste. The garden invites the snap shooter with its special backgrounds and arrangements for interesting pictures.

Kodak's amateur movie equipment is not only shown and explained in detail, but it is also seen in action, with the projection of Kodachrome reels. Specially chosen still print exhibits of high quality have been maintained, with frequent changes.

Not the least of the admirable features of this great show has been the attitude of the staff that has manned it. If there ever was a doubt of the human and simple and friendly character of the world's largest amateur movie and photographic concern, the New York World's Fair display has removed it forever. Millions of visitors have learned the essential character of the Eastman Kodak Company from personal contact with its genuinely helpful representatives.

All of us whose happiness comes in great part from the miracles worked by lenses and film emulsions can say enthusiastically to its president, Frank W. Lovejoy, and to the personnel of this fine American industrial organization, "Well done!"

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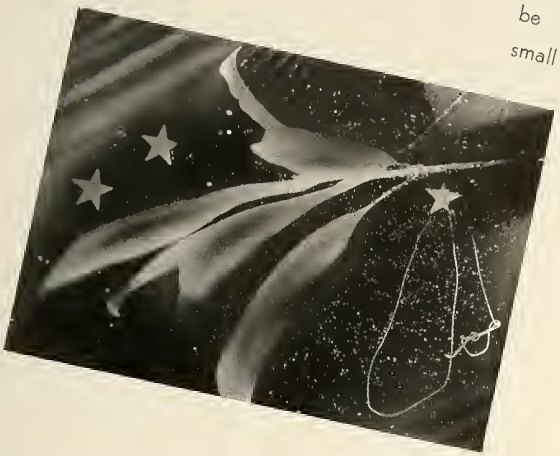
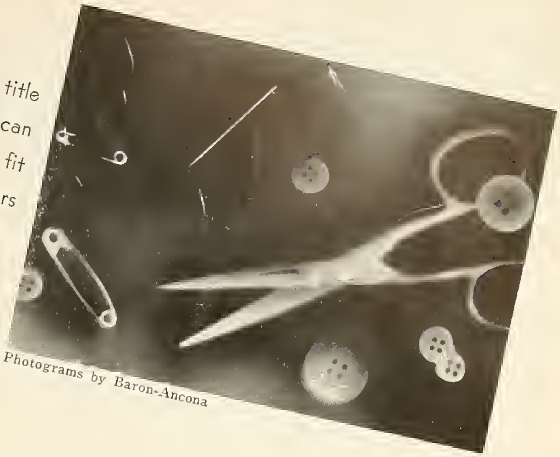




Photograms by Baron-Ancona

Two photogram title backgrounds that can be cut out to fit small metal titlers

PHOTOGRAMS FOR MOVIE TITLES

New and interesting way to make backgrounds

VICTOR ANCONA, ACL, AND EMANUEL BARON

IF YOU are a movie maker in search of new techniques in producing backgrounds for your titles, you may well consider the photogram. Introduced and furthered through experiments by two outstanding photographers, Moholy-Nagy and Man Ray, the photogram has already gained wide interest and acceptance by the photographic fraternity. It is now ready to serve your needs as a filmer. Since it is definitely a photographic medium, it lends itself admirably to title backgrounds, blending well with the rest of your films, yet adding a touch of imagination so necessary to a successful movie.

Little skill is required to produce the possible infinite variety of semiabstract, decorative patterns. You will have fun making them, and your friends will applaud your efforts.

A photogram, in case the term is new to you, is an image produced on sensitized paper, by means of objects placed between the paper and the light source. The result is a photographic image obtained without a camera.

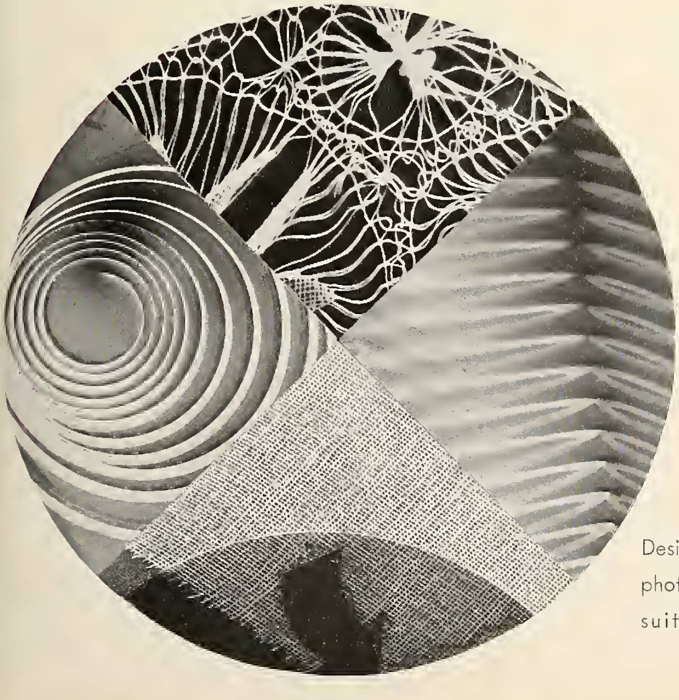
As an example, let us take the photogram reproduced on the cover of MOVIE MAKERS that you are now reading. To make a similar photogram, you go about it in this way.

First, you will have to have the "objects" to place on the sensitized paper. Since the subject of the photogram you are about to make is movie making, get together most of the equipment that you use in your cine work, such as camera, tripod, reels, film, lenses and so forth. The best objects to use are those possessing a characteristic shape that is easily recognizable. If it is not practical to use the actual objects, because of their size (for example, a tripod or large camera), cut out of ordinary paper simple silhouette outlines of the objects. Cut the same object in different sizes, to secure an interesting composition.

Silhouettes can also be cut out of materials having a varying degree of transparency and texture, such as celluloid, cellophane and cloth, which provide the most unusual effects.

The second step takes place in the darkroom, where you have prepared the necessary equipment for ordinary printing and developing. Take a piece of sensitized contact printing paper, the size you wish your photogram to be, and arrange, in a good composition, the objects and the silhouettes on the paper.

You are now ready to expose your composition to light. Be sure that the light you use is flexible, so that you can move it from side to side, near or far from the paper. In the case of the cover design, an ordinary flashlight was used, [Continued on page 479]



Designs created by photogram method suited to titling

The Staff of Life

The story of bread was told in detailed movie

JACK L. KRAPP, ACL

THIS is the way it happened . . . I had agreed to a Fourth of July week end with my wife's folks in a down State Ohio village. Perhaps, I planned, we might get a few good shots for that film of flowers then in production. And so we started.

Then, as we rolled along the summer highways, I began to see something which sent an idea for a movie flashing through my mind. It was an indelible impression of beauty, the golden beauty of nodding grain, ripe in the summer sun.

Scenes, even whole sequences, grew in my mind's eye. Once, I just missed the ditch, so deep was my concentration on that vision. Right there was the beginning of *The Staff of Life*, a 700 foot, 8mm. monochrome film awarded Honorable Mention by this magazine in its 1939 selections of the Ten Best.

When I first thought of the film, it was obvious that, were I to do this picture at all, I must return to the country the very next day for the harvesting shots.

Business duties were deferred, and the next morning found me on my way to the wheat fields. After a brief explanation of my filming desires, farmers everywhere were eager to cooperate. After giving them simple instructions, which consisted mainly of a request that they go about their tasks as if I were not there, I soon discovered that they were all natural actors—despite the fact that scarcely a one had ever seen a movie camera before.

In this section of *The Staff of Life*, a 2x yellow filter was used consistently, to add "snap" to clouds and sky. Later, when this first footage was returned, we found it full of natural action and human interest.

After harvesting, the wheat was bundled and left in shocks in the fields, to mature for two weeks. Then it was that the farmer telephoned that threshing would take place on the following day.

In the meantime, a very comprehensive script had been written for *The Staff of Life*, which was to be followed religiously to the conclusion of the picture. Two children, a little boy and girl, were injected into the continuity near the beginning, and they were used again in the very end, to provide a climax for the story.

I had decided to follow through the entire story of wheat—from plowshare to palate. So, when the call came from the farmer, to be on hand for the threshing, it meant another day away from business. Arriving early, I found friends and neighbors in abundance, to assist my chosen farmer with a big day's work. Everybody seemed to have a particular job to do—from loading shocks of wheat on the wagons to the actual threshing or separation of the wheat from the straw.

Again, instructions were given to forget about the cameraman, and a wide array of shots was taken, not overlooking plenty of closeups of men and horses and of turning threshing wheels.

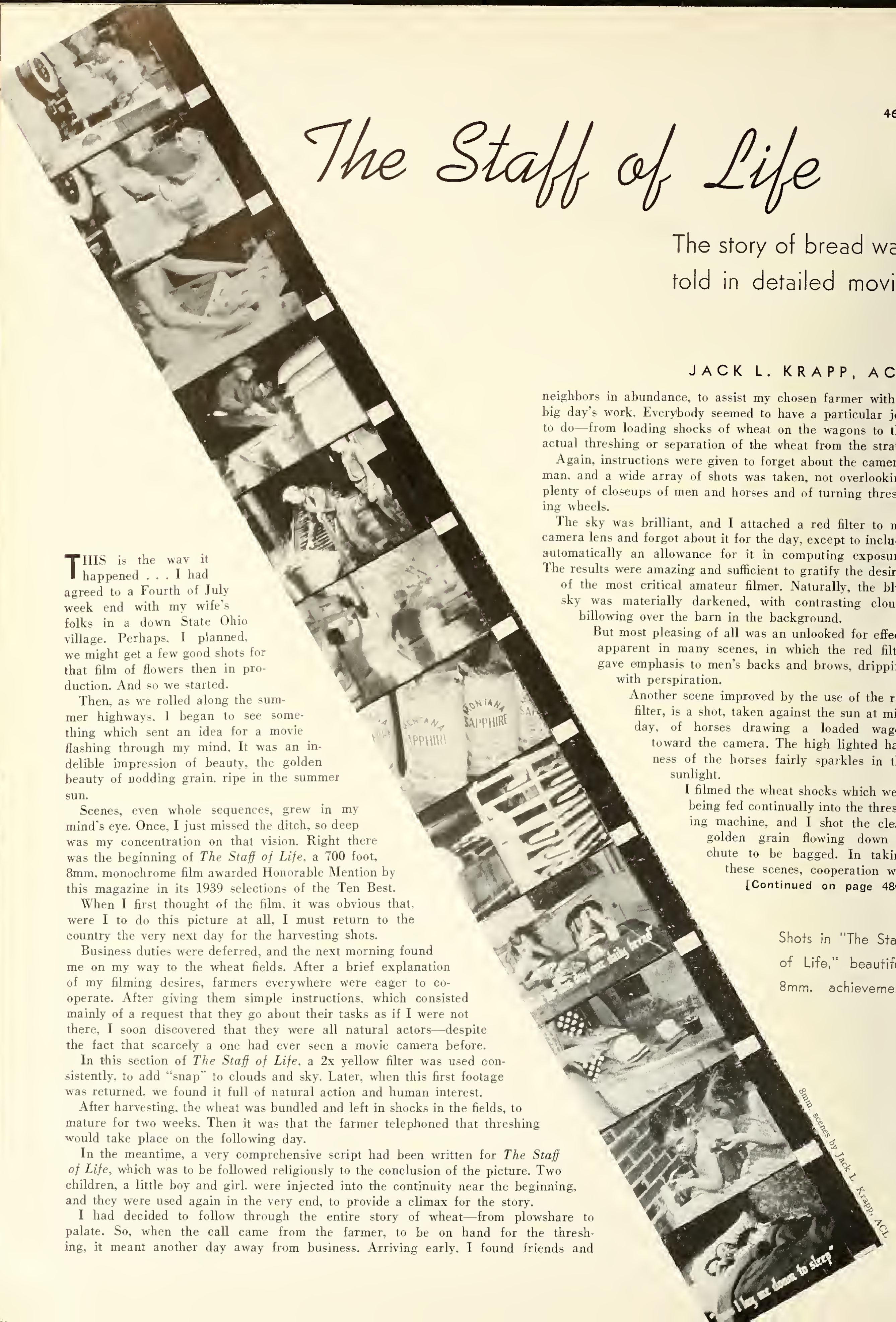
The sky was brilliant, and I attached a red filter to my camera lens and forgot about it for the day, except to include automatically an allowance for it in computing exposure. The results were amazing and sufficient to gratify the desires of the most critical amateur filmer. Naturally, the blue sky was materially darkened, with contrasting clouds billowing over the barn in the background.

But most pleasing of all was an unlooked for effect, apparent in many scenes, in which the red filter gave emphasis to men's backs and brows, dripping with perspiration.

Another scene improved by the use of the red filter, is a shot, taken against the sun at midday, of horses drawing a loaded wagon toward the camera. The high lighted harness of the horses fairly sparkles in the sunlight.

I filmed the wheat shocks which were being fed continually into the threshing machine, and I shot the clean golden grain flowing down a chute to be bagged. In taking these scenes, cooperation was

[Continued on page 480]



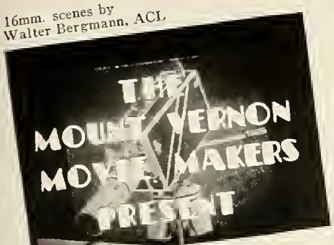
Shots in "The Staff of Life," beautiful 8mm. achievement

8mm. scenes by Jack L. Krapp, ACL

EASY TITLE WAYS

WALTER BERGMANN, ACL

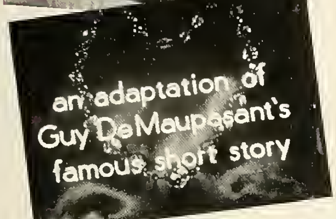
16mm. scenes by Walter Bergmann, ACL



1.

THE DIAMOND NECKLACE

2.



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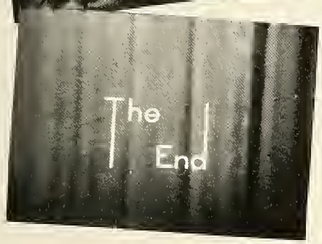


4.

THE ... LIFE ... CORNSTARCH PUDDING

5.

1. Background picture cut out of a magazine. 2. Title is double exposed over action in the background. 3. Another double exposed title—background is scene of necklace. 4. A curtain was used as a background scene here. 5. The title is double exposed over scene of the pudding.

Pleasing captions can be produced with simplicity

AN Old Timer in the club was speaking. "I like my titles straight, but let me add a background to make them more palatable. I've gone through the cycle of making all kinds of titles, from plain typewritten ones to single frame animations, and I've come to the conclusion that, while a background is spice to the title, too much seasoning will detract from the text.

"However, a beautiful titling job helps to 'put across' a picture. The movie industry recognizes that fact. Back in the old silent days, and that's where we amateurs are now, the title maker was given screen credit in the opening titles. Because of sound, titles are less important now, but the movies still make elaborate introductory titles. For example, have you seen *Gone With the Wind?*"

I told him that I had.

"That's a beautiful titling job in color. They even varied the background scenes as the wording changed. However, the title I enjoyed most, lately, was the introduction to the picture, *Swiss Family Robinson*. Instead of distracting the audiences' attention with a moving background, it subtly supplied the information that the picture was based on the book of that name."

I told Old Timer that making background titles was a little too tedious for me, because I did not have a wind back feature on my camera.

"I've got that problem licked," he said. "It doesn't make any difference what kind of titler or what make of camera you have; it's very simple to include a suitable background in a title. Come into the dining room. I'm going to make some titles now."

On the dining room table, he had a small metal titler, a movie camera, a No. 2 flood bulb and reflector, a carton containing 100 feet of 16mm. reversal film, a stack of black cards, with white lettering on them, a number of small snapshots and pictures that had been cut out of magazines and newspapers and a conductor's transfer punch. The source of light for the room was a canopy hung from the ceiling directly over the table, and the lighting fixture had a cluster of three sockets. In one socket, there was a regular 100 watt incandescent bulb, which illuminated the room. In the second socket, there was a red bulb, while to the third socket was attached the cord of the flood lamp.

"For black and white titles, the secret of my procedure is to use orthochromatic or a color blind film, because you can expose it to a red light without spoiling it," said Old Timer. He then threaded his camera with the orthochromatic film.

"I print my lettered titles in white ink, with the aid of a Wrico lettering guide, on black cardboard, size three and a half by four and a half inches. You can buy a ten cent black show card board, at your stationer, that can be cut into forty small cards of that size, to fit the titler. You can use both sides of the card, thereby getting eighty title cards from one sheet.

"I usually wait until I have a number of titles to letter, then I spend a whole evening lettering them. Meanwhile, I am on the lookout for any small pictures in magazines or rotogravure sections, which might be suitable as backgrounds for my titles. When my lettered title cards are completed and the background is chosen, I am ready to make titles."

He placed the first of the lettered title cards in the holder, or easel, of his titler and centered it with a guide frame that came with his titler. He then removed the guide frame. Next, he held the flood bulb lamp above the titler lens, so that the light shone directly on the lettered title card. Then he took an exposure meter reading of the card.

"Using film with an emulsion speed equal to Weston 8, I usually shoot the lettered titles at an opening of *f*/8. Because of the presence of the supplementary lens on the titler, the camera lens focus is set at twenty five feet, even though the titler lens is only six inches away from the easel," he explained.

"Now, I'm ready to shoot the title," he continued.

He clicked on the flood bulb, started his camera and read the title twice, rather quickly.

"Do you want the lettering of the titler to fade out?" he asked. And, before I could answer, he exclaimed, "Simple! When you are taking the title, slowly turn the light away from the lettering for a fade out and slowly turn the light back for a fade in."

After he had made a shot of the title, he noted the reading of the camera's footage indicator.

"Here's the way I wind back the film for the background exposure," he said, as he turned off the room light and turned on the red light. "Remember," he cautioned me, "you can do this only with orthochromatic film."

He then opened the camera, took the film right out of the camera and wound it back to the beginning. After rethreading the camera, he replaced the cover and turned on the white light.

Next, he inserted the background picture in the titler easel, turned on the flood bulb and took an exposure meter reading of the picture. "I usually set the diaphragm so that the background picture will be a trifle underexposed and darker than the lettering, in order to make the title easier to read. The *f* stop for this picture," Old Timer continued, "would normally be *f*/5.6, but I have set the camera lens opening between *f*/5.6 and *f*/8."

I asked him how [Continued on page 486]

Recreating Hallowe'en

Making childhood joy live again with movie footage

NANCY LANE

ON each 31st of October, Hallowe'en, that mystical and jolly holiday, descends on the world like a witch riding a broomstick.

Nobody knows exactly when Hallowe'en came into being. Historians differ as to its origin. Some claim that it goes back fifteen or more centuries ago. At that time, it was known as All Spirits' Day and was celebrated as a religious holiday in very solemn fashion. Good folk sat up all through the night, for they firmly believed that, on this one night of the year, ghosts and witches descended to earth, to mingle with mortals.

Dissenting historians claim that the All Spirits' Day had no hand whatsoever in the origin of Hallowe'en. According to them, it had its birth in Scotland, and it was celebrated strictly as a feast day.

Still other historians say that Hallowe'en originated with the Druids in Brittany. Still others credit it to the Romans. There is some substance to this last claim, for it seems that the Romans set aside the 1st of November as a day of festival and celebrated the occasion by lighting huge bonfires, at which nuts and apples were roasted as tokens of the winter fruits.

Then paganism gave way to Christianity, and according to all accounts—still very vague on the subject—All Spirits' became All Saints' Day. This time, it was the saints who came to earth, along with the spirits of the dear departed. Somehow, a few of the witches and goblins must have slipped through the pearly gates. And, somehow, some of the pagan customs clung, like filings to a magnet, to the calm Christian observance of the day.

But, as time went on, the two merged into one; the date was fixed as October 31st, and the day was given over to gayety.

Anyway, that's the way the story goes. Some of it may be true or none of it may be true, for the records, such as they are, are all too vague, which is a pity. It would be even more of a pity if the day disappeared altogether, without some record of its ever having been.

The day of the Druid is over, a forgotten thing. And modern day civilization, at airplane speed, is upon us. And, maybe a century from now, somebody like myself will be thumbing through books and records, in search of facts and fiction about Hallowe'en and not find them anywhere—unless a few brave souls who are not ashamed of being sentimental make it their business to capture Hallowe'en—that very jolly holiday— which, more than any other, deserves a place in the annals of film history.

You seldom think of your childhood without recalling the fun you had back home. And the day of days that stood out from all the others on the calendar, except Christmas, was always Hallowe'en. What pranks you played on your neighbors! What nocturnal excursions you made, bound on deeds that were dark! How often, even now, you race back over the years and escape to the deep recesses of your mind, where you are still in your 'teens and having the time of your life!

I remember, as a child, the festive air that announced the coming of Hallowe'en. The whole town would be dressing up in yellow and black. Lighted pumpkins and black hats were in every window. Pumpkins hung from posts and from trees. The village shops were gay with bunting. And even the weather wore a crisp, new note.

This was the one night that grownups became children and dressed as ghosts, witches, kings and queens and ragamuffins and went parading up and down the streets, on their way to gay Hallowe'en parties.

We children used to go around, ringing doorbells. They were the old fashioned variety that pulled out, and we'd pull so vigorously that one would think that a tray of dishes was being broken. As a matter of fact, there was no end to the pranks we used to play.

The farmer who failed to fasten his gate would find it miles away—his barn empty—his horse hitched to the porch of the town grocery—his cow in the schoolhouse. Once, we even planted a rooster in the chapel of the church. He was a fine actor and seemed to have learned all his cues, for, when the preacher began to preach, he began to crow. We don't know how he did it. All we know is that he did it exactly on time!

But nobody got too angry about anything, for everybody knew that it was all done in fun. We'd move the woodpile out into the middle of the road. We'd take the stoop away from its house. We'd mark up windows with soap and wax. We'd let the air out of tires. And, of course, all of it was blamed on the witches and ghosts!

Yes, the subject of Hallowe'en is a challenge to the movie maker. It is the answer to those who are forever bemoaning the fact that they happen to live

[Continued on page 490]

If your kids have a Hallowe'en party, don't fail to get out your movie camera

Hobart Photo Features

Catch the fruits of fall as well as scenic sequences

Hobart Photo Features

RECORDING AUTUMN

Rich colors of fall scenes yield brilliant dividend

FREDERICK G. BEACH, ACL

HAVE you ever seen, on your own movie screen, one of those top notch fall color scenes, filled with the brilliant reds and yellows of autumn against bright blue sky?

If you have ever seen that crystal clear and gemlike color effect of a fall scene, that was correctly exposed on a sunny day, you will want to make an autumn scenic reel. It is the most popular seasonal scenic subject, and every movie maker who lives in country where the leaves turn with the first frost should try his skill on it.

Even fall scenics must have continuity, and, therefore, a preliminary idea will be necessary. Perhaps it is as simple as a theme based on a stroll in the woods; perhaps it is a plan of shots, to fit musical selections; perhaps it is nothing more than a comparison of fall in the city and fall in the country.

Maybe you are closing a farm or a country place, preparatory to spending winter in the city—then make a reel of your farewell to the country—take scenes of turning off the water, putting up storm shutters, packing the car and then show what you are leaving—the colors of fall.

A prime consideration in making a fall scenic is color emphasis. People have varying tastes in color, and you will notice that some like bold, strong hues, while others prefer softer pastel shades. Neither type of person should be given a full dose of his favorite material. Include both for variety. In so far as possible, plan a variation of color emphasis when you plan the movie.

You can select subjects with strong colors, and you can find others with pastel shades; in addition, there are technical methods of securing color variation. First and simplest of these is exposure control. In general, the old rule holds true—slight underexposure produces strong, vivid colors, and slight overexposure makes them soft. Use this exposure manipulation, to help with your scheme.

Be careful, for a half stop either way from correct exposure is pretty nearly all that the film will stand without giving unpleasant results. Above all, avoid making the shots look as if they were underexposed or overexposed.

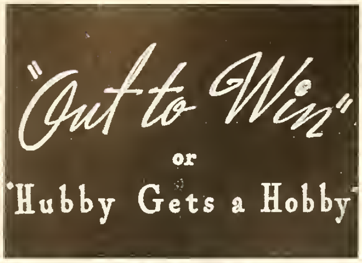
Another method of varying the color is the use of a polarizing filter. The polarizer is best known for its ability to darken the blue sky under certain light conditions. It is most effective when the sun is directly to the right or left of the camera, but its usable range is wider, for, if the sun is somewhat to the front of the direct side position, you will still get an effect.

Properly used, the polarizer will darken the blue sky without affecting, in either exposure or color rendition, the rest of the scene. It has another function, which is not fully appreciated. It will darken the color of leaves in many instances, because it cuts out the reflected high lights on the leaves and, as a result, it decreases the exposure or amount of light reaching the film from their surfaces. This method of deepening the color of fall foliage works best in the case of trees or bushes which have rather shiny leaves.

By examining the scene through the polarizer, while slowly rotating the filter, one may see the effect as it will appear on the finished film. Very often, this procedure will enable you to cut down a bright patch of leaves without affecting the exposure on the surrounding parts of the scene.

Blue sky will be lightest in color when you are shooting toward the horizon. As you move the camera upward, it will appear as a deeper blue. This is es-

[Continued on page 485]



"Out to Win"

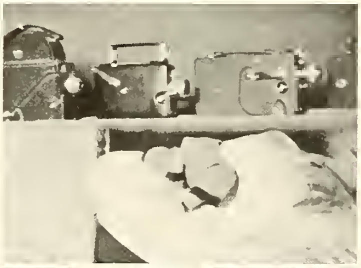
or

"Hubby Gets a Hobby"

• *Out to Win* is introduced with an attractive and exceedingly legible lead title.

• The hero goes for a walk in a park and sees amateur movie makers all about him. Here is a friend of his, using a movie camera.

• The hero gets interested, and another friend shows him how a projector operates.



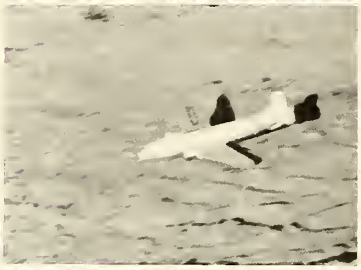
• He gets the "bug" and dreams of movie cameras.

• He starts to save money for a movie camera, in spite of the mild lack of interest on the part of his wife.

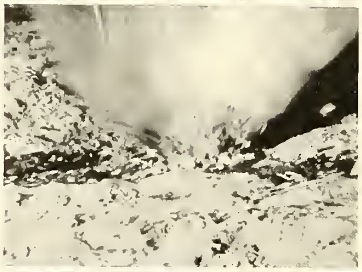
• Finally comes the day when he sneaks a movie camera into the house.

• And after the movie camera come all the accessories. His wife tries to understand, but she views each addition with suspicion. She would like to spend the money on other things.

• She means no harm, for she doesn't know that these are precious film clips in the process of editing, but there is almost a "blow up."

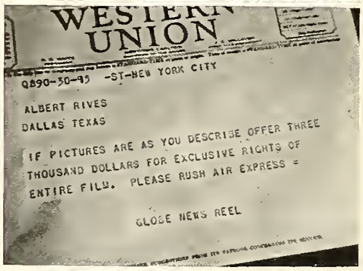


• Then Hubby catches an airplane crash by chance, when he is out trying a new cine gadget.



• He captures the whole thing, including the airplane falling through the sky and the crash itself. (These scenes were done in miniature.)

• When he reads of the disaster in the paper, he realizes that he has obtained valuable footage. So he sends it to a newsreel company.



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GLOBE NEWS REEL

• He had obtained an exclusive "scoop" and receives three thousand dollars for the film. (Rather unlikely, but things like this have happened.)

16mm. scenes by
Dallas Cine Club

• They get a new car, and Mrs. Movie Maker gets a new fur coat, and now she is a "fan" herself.

How we set out to win

STAN EVERMAN, ACL

The outcome was a really humorous club production

When, slightly more than a year ago, the Dallas Cine Club announced to its members the idea of a group contest between the 8mm. and the 16mm. filmers, the latter group promptly (and pretty pompously) dubbed its production *Out To Win!* I know, because I was in it.

We thought then that our cocky little title had quite a bit to do with what modest success came to the film later. But I'm beginning to feel now that its subject matter was the selection of real importance. For, you see, after hours and nights of discussion and counter discussion, we decided, desperately, to make a film of filming—not just a teaching film, but a simple story in which we should try to catch some of the heartaches and the happiness of the beginning movie maker.

Working out the plot of the film seemed to be the hardest job we did in the whole production. A young fellow goes out for a week end stroll; he sees cine fans all around him and he talks to one and gets interested.

What then? Well, let's have his wife object—she wants a new coat, not a new camera. But, quietly, he "hocks" his trombone and saves money on the side, till, at last, he has the funds for the outfit his heart is set on. . . . But, so what? So he shoots a film of the baby, and his wife is won over? Nix! This couple didn't have a baby—and we didn't want one in the cast anyway.

For a time, it looked as if we were stuck right there, with no climax and no happy ending. Then, like the flash of the accident itself, there came back to me the true story of an amateur who had been filming a stunting airplane, which suddenly crashed—and an eager newsreel company grabbed his unique twenty feet of film for four hundred dollars. We decided then and there to use a similar ending for *Out To Win.*

From there on, things moved more swiftly. At our next meeting, we broke this plot down into a scene by scene scenario, worked out the exact sets to be used and the casting, and we noted along the margins of the script the places for such effects as fades and dissolves.

In casting the two main rôles, we decided to look outside of our filming group, for a young man and woman to play the parts; we felt that persons genuinely unfamiliar with amateur movies would do a better job of seeming to get acquainted with them. All other important rôles in the story—the pawnbroker, the car salesman, the newsboy and the camera store clerk—were played by volunteers who took direction like old timers.

But, by and large, directing the film was one of the easiest jobs in shooting *Out To Win.* We had one rehearsal on each set and then went right at the shooting, since we found that, in this way, our players tended less toward self consciousness or overacting. Since the script called for no subtitles, there were no lines for the cast to learn, except a few noncommittal remarks which they would mouth over where the action obviously called for moving lips.

The sequence that was perhaps the most difficult to direct was the one in the camera shop. The young man playing the lead, although not a member of the club, had visited with us at a few meetings and thus came to know all of us—both Eights and Sixteens. But, in our film, he was playing for the latter group, and our script called for as much "razzing" of the other width workers as we could drag in.

Thus, where our hero goes shopping for his long sought camera, the clerk in the camera store was first to show him an 8mm. model; immediately, our script said, the prospective movie maker was to recoil with displeasure, hold his nose and generally to indicate that he wanted no part of 8mm. filming. The clerk, of course, then turns to the showcase, pulls out a fine 16mm. outfit, and our hero hails it with delight. Well, our difficulty lay in getting our kindhearted hero to act out these insults to Eight, since he rather disliked hurting the feelings of his many friends on that side of the club.

Another amusing sequence, in which the difficulties were more on the technical side, was that in which we executed, and our hero filmed, the crash of the airplane. First off, we had to have a model airplane and, since it was going to be destroyed, it had to be one that didn't cost too much. We solved the problem with an airplane model kit, purchased at the five and ten cent store. After some of the boys had worked away at the matter, finally to produce a fine big ship with four motors, we discovered, to our dismay, that there were no such ships flying into Dallas.

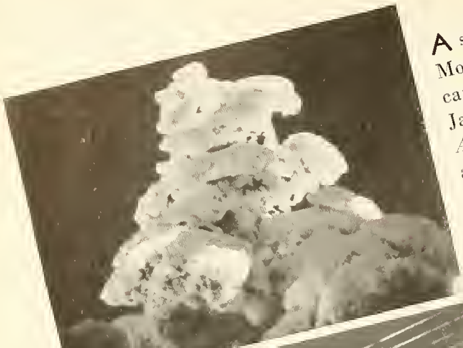
After all, you just can't cut from an air shot of a real airplane with two motors right into a crash shot of a model airplane with four, and expect anybody to believe it!

Off came two of the engines, the tail structure was redesigned to conform to the Dallas transports, and we were ready for shooting. The finished model was about twenty four inches from wing tip to wing tip, and it was filmed with a six inch telephoto, to aid the perspective.

For our location, we needed a view with little, if any, sky and a terrain so indistinguishable that it might be anywhere. We found such a spot along the river levee in the negro district and set to work on a number of different angle shots of the descending and crashing airplane. In no time at all, we were surrounded by eager and curious little negro boys, intent on this new and thrilling game. Satisfied at last with a good crash shot, we planted a small powder bomb under the broken ship, took up a closer position for the fatal explosion— and let 'er go. In *less* than no time after that, there wasn't a colored boy in sight!

No shooting was done under adverse conditions. Working outdoors, we waited purposely until three o'clock or later, in the afternoon, to avoid the harsh light of midday and to benefit by the interesting shadows of side lighting. When it was cloudy, we turned indoors to our few interiors, where we used never more than three flood bulbs in reflectors and sometimes two. In the brief pawnshop scene, we supplemented these with an unshaded 200 watt lamp, burning directly over the showcase, which added not only dressing to the set, but a slight "pawnshop [Continued on page 483]

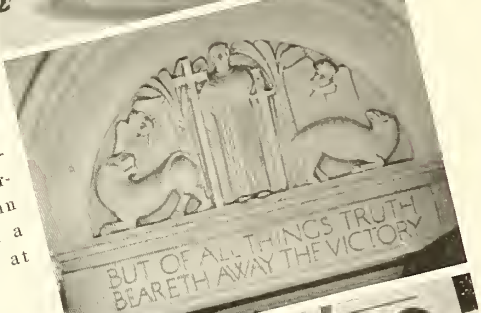
FRAMES OF QUALITY



A scene in the White Mountains that was captured by John C. Jay, ACL, in *Ski the Americas*. In the high altitude, the sky was dark, making it unnecessary to use a polarizing filter to get this effect in color.

John E. Mitchell, ACL, of Havana, Ark., caught this striking shot by using an "A" filter with an exposure of *f*/8 on panchromatic film.

Light masses against dark are joined by the pleasing curve of the highway in *Rocky Mountain National Park*, a travel study by H. A. Houston, ACL, of Oklahoma City, Okla.



Dr. James E. Bliss, ACL, of Cleveland, Ohio, made this excellent shot of an inscription over a doorway. It appears in *Hi-Y*, a movie of a Hi-Y Congress at Oberlin, Ohio.

Side lighting and accurate exposure give sparkle to this representative scene from *Herbert Hoover Hi-Lights*, a high school newsreel filmed on black and white by Ruth Henry, ACL, of San Diego, Calif.

This scene, from *High School Daze*, by the Miller Studio, of Tulsa, Okla., illustrates how an effective stage composition can be captured with a movie camera.

Striking close shots heighten the human interest of *Topics in the News*, a two reel, 8mm. movie of local current events, by Leo Caloia, of Los Angeles, Calif.

Bell & Howell Company

• Left, 8mm. cameramen at a recent outing of the Chicago Cinema Club, ACL

Narcisse Pelletier, ACL

• Recently elected executive board of the Toronto Amateur Movie Club

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Two for Wisconsin Home movie makers in two Wisconsin communities have met and organized during the summer months, with the resultant formation of the Oshkosh Cinema Club and the Manitowoc Movie Makers, ACL. Newly elected officers for the first group are the Reverend William A. Reul, ACL, president; Clarence Spanbauer, vicepresident; Edward L. Friedrich, secretary; William H. Stewart, treasurer. Committee heads already announced include Dr. M. C. Zentner, membership; William S. Hansen, entertainment; Carl Schmidt, finance. Ten members of the Amateur Movie Society of Milwaukee, led by their president, Eugene H. Millmann, ACL, attended the organization meeting. In Manitowoc, the Honorable Francis A. Yindra, ACL, has been announced as program chairman of the Movie Makers, which has a charter membership of twenty, meeting monthly, save in July and August.

New York clubs have loss MOVIE MAKERS records with sympathy the announcement by three New York movie clubs of the death late this summer of David S. Hull, ACL, of Brooklyn, N. Y. Mr. Hull was an active member of the New York 8mm. Motion Picture Club, a director of the Metropolitan Motion Picture Club and founder president of the recently formed Queens Cine Club, with headquarters in Brooklyn, N. Y.

Minneapolis elects Officers for the coming club season have been announced by the Minneapolis Cine Club as follows: Carroll Davidson, ACL, president; Russell C. Duncan, first vicepresident; Falconer Thomas, second vicepresident; W. A. Weber, secretary; Jerome Peterson, treasurer. Serving with them on the executive committee are Dr. Leonard Martin, ACL, Harold Bronson, Ray Rieschl and W. R. Everett, ACL. Edward Johnson will be in charge of the club's annual film contest, announced each year in conjunction with the Spring Show. Award winners in 1940 were Ormal I. Sprungman, ACL, with *Black Hills Brochure;* Dan Billman, jr., ACL, with *Black Cousins;* Mr. Duncan, with *Bermuda.*

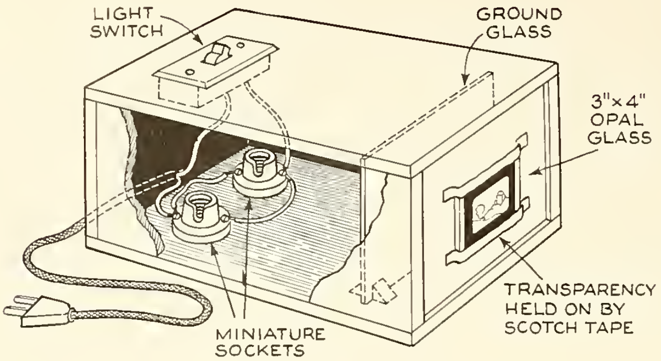
Steaks for Milwaukee Members and guests of the Amateur Movie Society of Milwaukee gathered during the summer at the country home of Robert Lees for a steak fry, outdoor games and dancing. Eugene H. Millmann, ACL, president of the society, reported the affair as well attended and enjoyed by all. All shooting has been completed on *Oh, Elmer!*, the club's 8mm. Kodachrome production, which will be given its premier screening sometime this month.

For Baltimore New in Baltimore, Md., is the Parkville Amateur Cinema Club, formed late in the summer. The first officers are W. Martin Settler, president; A. E. Nickels, vicepresident; F. G. Vockel, treasurer; G. E. Aro, jr., secretary. Meetings are being held on third Tuesdays of each month, in the club's basement theatre, at 6219 Harford Road, in Baltimore.

Elect in Ontario The Toronto Amateur Movie Club, through its news bulletin, *Shots and Angles,* has announced the election of officers for the coming club season as follows: R. O. Campbell, president; Thomas Bowen, ACL, vicepresident; J. R. Beale, ACL, secretary treasurer. Serving with them on the executive committee are R. J. Britton, J. Burt Helling, ACL, Hugh McGoveran, S. F. D. Sampson, Dr. A. I. Willinsky, ACL, R. Williamson, jr., ACL, Narcisse Pelletier, ACL, and H. W. Jaffray, ACL.

[Continued on page 489]

• *Guests at annual dinner of St. Paul Amateur Movie Makers Club*



A setup that makes it simple to copy any transparency

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Color backgrounds

The idea of using Kodachrome slides for title backgrounds has been suggested several times in the past. Another use for slides is found in obtaining color movie shots under difficult lighting conditions, as, for example, inside a church. Shoot the scene on still Kodachrome with a time exposure, then copy it on movie film.

In order to use either of these methods, it is necessary to have a setup by which the copying can be done easily and quickly. A light box, with a pane of opal glass in one end, is the most convenient accessory for the purpose. The arrangement shown in the illustration is ideal, although the size of the box may be altered to fit particular requirements. By using two small bulbs instead of one large lamp, it is possible to secure a more even distribution of illumination. A sheet of ground glass, placed a short distance behind the opal glass, will serve further as a diffuser.

Correct exposure for filming these rear illuminated transparencies can be found by placing a meter directly on the slide, so that all light falling on the cell will come through the color film itself. Take the reading, using the proper meter setting for the film in your movie camera. Centering the slide in the movie camera field and focusing may present something of a problem, although the solution is the same as that for any other type of ultra closeup work. A résumé of methods and equipment for such work was given in the February, 1940, Movie Makers. In general, it may be said that some sort of reflex focusing device is quite necessary.

If a slide is filmed carefully, properly exposed and well focused, the resultant scene may be indistinguishable from an ordinary movie shot, provided there is no "frozen" action in the picture.

Blue toner

From H. S. Wurtele, ACL, comes the formula for an excellent blue toner. It can be used with any black and white film, and it is suitable for titles which are to be spliced into a Kodachrome reel, or for black and white shots that are intended to depict moonlight or nighttime. The formula is as follows:

Iron and ammonium citrate (ferric brown scales)	9 grains
Glacial acetic acid	2 ounces
Potassium ferricyanide	9 grains
Water	20 ounces

This solution does not keep well, and it should be used as soon as it is mixed. It cannot be saved for another toning. Immerse the film in the solution and agitate it constantly for a period of three to five minutes, depending on the depth of color desired. Rinse the film quickly in fresh water, wipe it with a soft chamois or viscose sponge, to remove drops of water, and dry it in a dust free place. Toning should never be attempted when the water is warmer than seventy degrees F.

Screen surface

Stretch ordinary, shiny oilcloth tightly on a piece of wallboard, then cover it with a clean piece of bed sheeting, also stretched taut, and you will have a usable homemade screen. The board can be embellished with a molding, painted black, and it may be hung on the wall by means of picture hooks. The author of this idea, Robert Hume, suggests that the sheeting be of good quality, but as thin as it is possible to secure.

Records

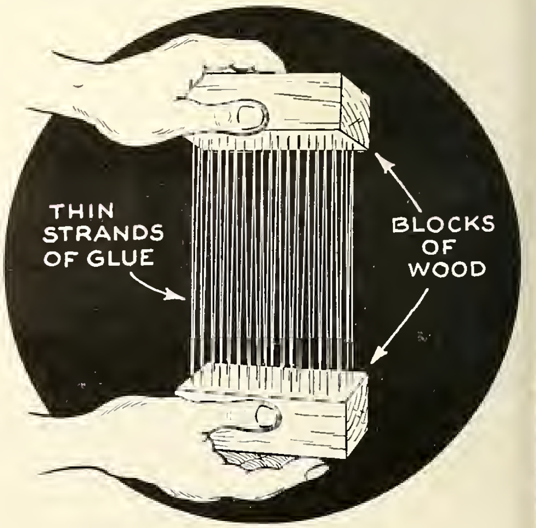
When you are in need of some rather stirring music that is neither a grand march nor a military march, try Coates's *London Suite*. The first part and the third are excellent pieces for use with movies when you want music that is out of the ordinary. The second part is of a different nature, as it is more peaceful and almost religious in character.

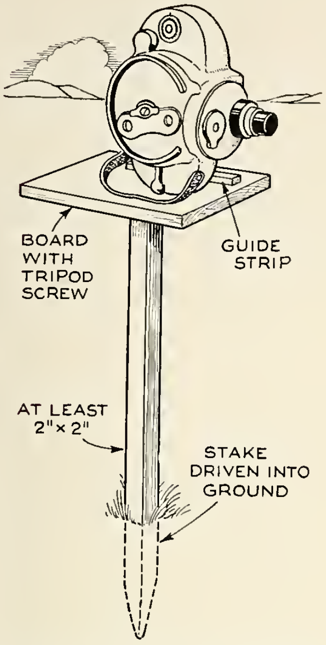
Another unusual bit of music that is made to order for a gay carnival scene, or a circus acrobatic act, is the finale of Ibert's *Divertissement*. It is fast and furious, with occasional shrill whistles which add to the excitement. Another good fast passage is found in the second part of Offenbach's overture, *Orpheus in Hades*. The first part contains some beautiful passages that would be ideal for an early morning or sunrise sequence. As is not the case with most overtures, these sections are fairly lengthy and offer plenty of time for a long sequence.

Stringy

You may never need to produce an artificial spider web, but if you want one, for either natural scenic or mystery effects, you will find it a rather simple task to produce the web. Two blocks of wood, some glue or rubber cement and a little ingenuity will turn the trick. The glue is placed on the blocks, which are then rubbed together several times to spread the adhesive. Next, the blocks are drawn slowly apart, so that the glue will make long, thin strings. The imitation web is then ready to be strung

You can make a spider web this way for mystery or scenic effect





This provides an unchanged camera position for shots of construction

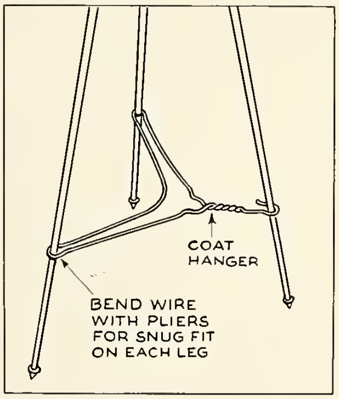
carefully on a windowpane, an arm of a chair or a branch of a tree. A light sprinkling of powder will give a dusty look, and a gentle spraying of water, in the case of rubber cement, will produce realistic dew. Do not use water on glue, for it will soften and destroy the strings.

Alterations Before spending a considerable sum for special alterations of your present camera, investigate their possibilities carefully. The cost of alterations, made in order to obtain certain advantages, may be almost as high as the price of a new or used camera with the same features built in. It is difficult for many movie makers to understand the capabilities of standard and special equipment.

League members can always write to headquarters for aid with this problem. In doing so, they should state in detail just what they desire, in the way of increased versatility, in order that their problem may be given full attention. In many cases, it is possible to save money by using this consulting service.

Record film A highly interesting and valuable record of a construction job, or other activity which takes place over a considerable period of time, can be taken by single frame work. First, it is necessary to have a solid camera support, which will remain unchanged throughout the action. Such a device is shown in the sketch above. Its main requirement is that it provide a means for putting the camera in the same place, day after day, so that one or more frames can be exposed each day from exactly the same viewpoint. For example, a builder might wish to make a record of the construction of a house. By setting up a firm camera holder and by taking one or two frames each day, an animated record of the building would be secured. The effect on the screen would be that of a house seeming to rise magically from the ground. In order to heighten the effect, it is well to have all workmen out of sight when each frame is exposed. The number of frames exposed each day would depend on the length of time the whole job would take, and on the speed with which the house is to appear to be erected in the movie. Since forty frames a foot for 16mm., and eighty frames for 8mm. are standard, it would be easy to determine the rate of exposing the frames.

Nonskid When you are faced with the problem of taking pictures on a perfectly smooth floor, it is sometimes difficult to make a tripod stand properly. If you can get a coat hanger and bend it, as shown in the drawing, it will save you considerable trouble. While it may keep the tripod legs rather close together, this will not be a drawback, if you use ordinary caution in moving about the camera.



You can lock your tripod's legs in place with a wire coat hanger

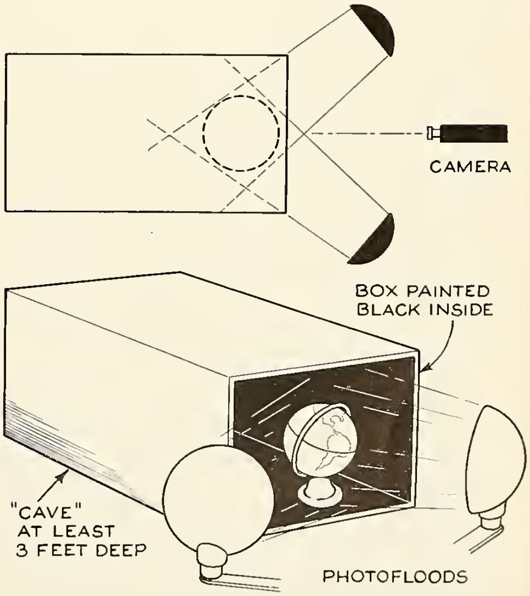
Projection record One clever movie maker, Abe M. Carrier, ACL, writes us about a "stunt" which is calculated to protect friends of the movie maker, as well as the filmer himself. Mr. Carrier found, as many of us have, that he was showing some of his films to the same guests more than once. While his friends were very polite about it, he got the idea that perhaps he ought not to repeat too often. As a result, he made a neat list of his films, and, when he had a group of friends for a show, their names were recorded under the film name. In fact, he has a page in his notebook for each film, and he records the titles of his color films in red and the black and white ones in black. This whole idea has a good deal of merit. Perhaps the more daring of our friends may clip this item and send it to us through the mail, as a reminder to ourselves. At least, we shall know where we stand in that event.

Camera "cave" Certain kinds of double exposure work call for a completely black background. If the object to be filmed is relatively small, one can secure the dark background, by making a camera "cave," such as that which is shown below. It is a box painted in flat black on the inside and large enough so that the object can be placed within the open end. Lighting must be arranged so that it will not penetrate the dark recess of the box. An example of the proper lighting setup is shown. In the case of the arrangement shown in the illustration, the globe would appear on film to be floating in black space. A camera "cave" makes possible all sorts of title tricks.

Spoken titles Thomas J. Farkas, ACL, writes interestingly from Sao Paulo, Brazil, to call our attention to an ingenious titling technique for the amateur, which he has culled from Brazilian theatrical screen fare. Since the bulk of theatrical films presented there comes from the English speaking studios of the United States, the transition into Brazil's Portuguese is accomplished, not by recording a new sound track, but simply by double ex-

[Continued on page 490]

A camera "cave," easy to build, makes possible many cine tricks



INDOORS

OUTDOORS

DAY OR

NIGHT

WINTER

SUMMER

DULL DAYS OR

BRIGHT

Movie-making time is
KODACHROME *time*

COLOR knows no season. Sometimes it is sensational—vivid and brilliant. Sometimes the color of the world is soft and subtle. But the color is always there.

Load up with Kodachrome and learn the satisfaction of making your own color movies—movies in colors as soft or as brilliant as those of the scenes you shoot.

Kodachrome Film is easy to use successfully. It requires no gadgets, either during exposure or during projection. The color is in the film.

Two types of Kodachrome are available, in both 8 mm. and 16 mm. film widths. Regular Kodachrome is color-balanced for daylight; Type A is color-balanced for Photoflood light. Either type can be used in the other's special field through the use of inexpensive corrective filters.

Discover the full capacity of your camera for movies in magnificent color—in Kodachrome.

8 MM. CINÉ-KODAK KODACHROME FILM

25-foot rolls, $3.40; 25-foot magazines, $3.75.

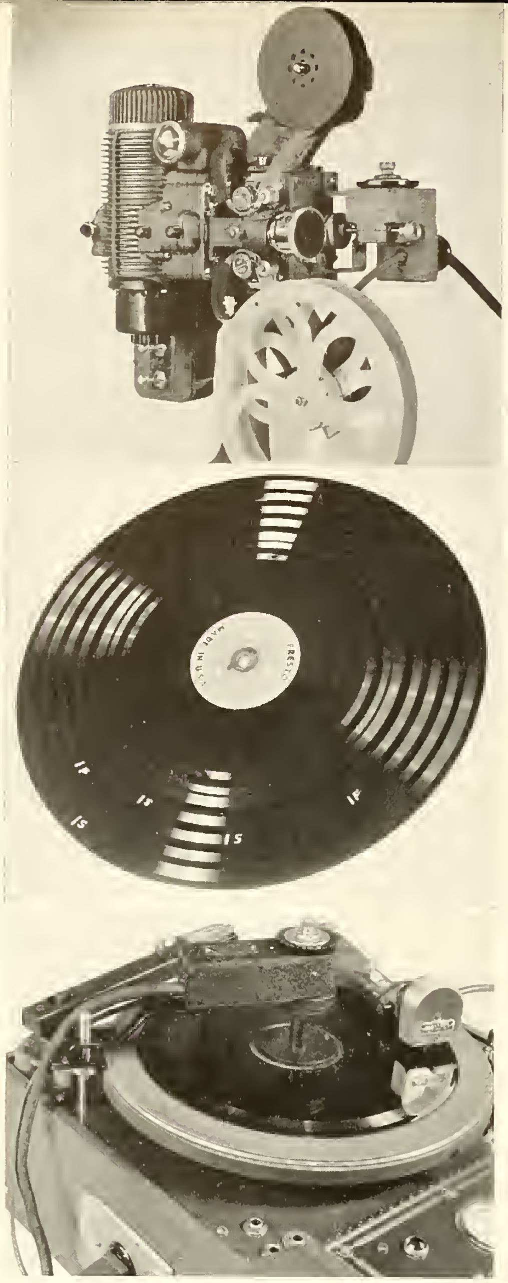
16 MM. CINÉ-KODAK KODACHROME FILM

100-foot rolls, $8; 50-foot rolls, $4.30.

50-foot magazines, $4.65.

Prices for Regular and Type A Kodachrome are the same for any given length or loading.

EASTMAN KODAK COMPANY · ROCHESTER, N. Y.



• *Above, Presto disc synchronizer in place on projector; center, disc with various "takes"; below, recorder with synchronizer attached.*

NEWS OF THE INDUSTRY

Answers the query, "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

New Britelite items A new focusing spotlight, compact in design and easy to manipulate, has been developed by Motion Picture Screen & Accessories Company, Inc., 351 West 52nd Street, New York City. Said to be particularly well adapted to use by movie amateurs, the new unit, called the Britelite Sunspot, uses a lamp of the No. 1 flood type in a cylindrical housing mounted on a steel yoke. This construction permits wide tilting range.

The optical system employs a four and one half inch diameter Fresnel lens. The unit is designed to operate from a flat table base, or to attach easily to an ordinary tripod. The price, complete with bulb, is $10.95.

The "great big brother" of this effective little lamp is the Britelite 2000 watt Fresnel Spotlight for studio work, which incorporates a Mogul base and bipost lamp and which sells for $85. There is also the Britelite movie flood Universal Reflector Set, which incorporates three interchangeable reflectors for controlling the light beam. This outfit lists at $57.50 complete. The Britelite 750 watt Fresnel Lens Spotlight has a construction of advanced design and lists at $50.

The Britelite Filter View Meter introduces a new idea. The user of this instrument views the screen through an eyepiece, and, by rotating a filter disc, he can determine visually the effect that will be given on panchromatic film by filters of different types. When the effect desired is noted, the dial indicates the necessary type of filter, to produce this effect with panchromatic film, and the necessary factor. The price is $4.50.

Eastman Editor Completely assembled in a handy, compact form, the Kodascope Editor Outfit is a new aid to editing, splicing and arranging films, offered by the Eastman Kodak Company. A neat carrying case opens up in such a way as to present the Kodak editing and splicing aids in "straight line" form, including the Movie Viewer, Universal Splicer, feed and takeup spindles. An editing bracket, also part of the outfit, may be put into place, if several small scenes are to be assembled.

The outfit may be had either in 8mm. or 16mm. models. In the latter, space is provided for the storage of two 400 foot reels in cans. Three 400 foot reels and three 200 foot reels can be stored in the 8mm. outfit. Both outfits sell for $48.50 complete.

Royal DeLuxe A new light tripod, well adapted to convenient use for movie and still cameras, is offered by the Albert Specialty Company, 231 South Green Street, Chicago. Complete with tilt top, the new Royal DeLuxe Tripod weighs only four and one half pounds, yet it provides a rigid camera support at any height up to sixty inches. A special, patented construction enables the user to extend the legs quickly to the desired length and to lock them securely by a turn of the "automatic clutch." Reversible leg tips are provided, which give brass points for outdoor use or rubber feet for smooth floors. A novel fastening device permits the camera to be mounted or removed quickly by a locking lever.

Handsomely finished, the complete tripod sells for $19.75. The "pan" and tilt top alone may be had for $7.50, the tripod alone for $15.00.

Repeater Kodascope A new model of the popular Kodascope G, the versatile Eastman 16mm. projector, makes of this machine an efficient "repeater" for

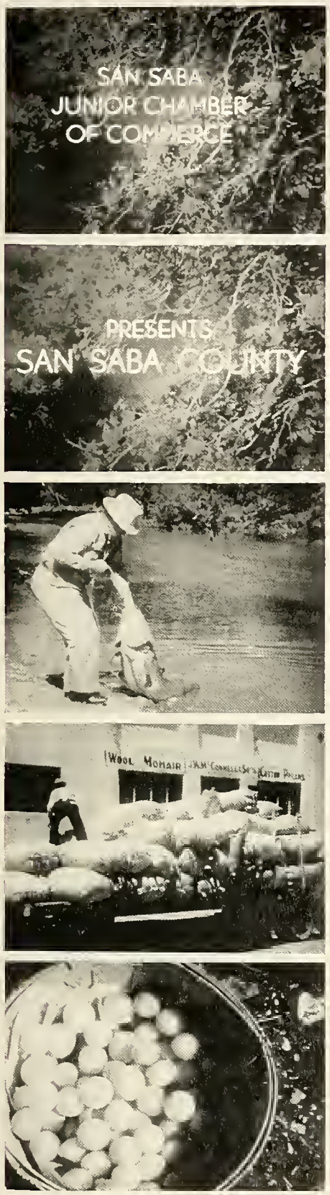
[Continued on page 492]

• *General Electric exposure meter user demonstrates method of taking selective reading.*

PRACTICAL FILMS

LAURENCE S. CRITCHELL, jr.

The non theatrical movie as used for various purposes



Scenes in publicity picture filmed by J. E. Hagan, ACL

Ducks Unlimited

Ducks, Unlimited, Inc., a national organization for the preservation of wild ducks, both in the United States and Canada, is making a 16mm. silent movie, to show the work that it is doing in conservation and restoration. To be entitled *Seven Out of Ten* and to be made on 1200 feet of 16mm. Kodachrome, the picture will show that, because of dried marshes, predators, disease and other factors, seven out of every ten young ducks die before reaching maturity.

What Ducks Unlimited, Inc., is doing to reduce these losses—constructing dams, to provide permanent water in drought districts, and controlling predatory birds and animals—will be shown in detail. The camera will also accompany experts on an aerial survey of duck breeding marshes of Canada. Ormal I. Sprungman, ACL, has been assigned to make the film, which will be shown during the fall and winter at meetings of sportsmen who are members of Ducks Unlimited, Inc.

Hi-Y Congress Filmed

Hi-Y, an offshoot of the Y. M. C. A., which consists of individual clubs for boys of high school age, was filmed during the Third National Hi-Y Congress held at Oberlin, Ohio, from June 20 to 24 of this year. Supervised by Walter H. Ehlers, ACL, assistant boys' work secretary of the Y. M. C. A., and filmed and edited by Dr. James E. Bliss, ACL, of Cleveland, Ohio, the movie will be used as education and propaganda, to create interest in Hi-Y generally. The film is 800 feet of 16mm. silent Kodachrome, on two reels, as yet unnamed.

Opening with a distinguished sequence, that pictures the arrival of young people to the congress headquarters at Oberlin, the film shows sports and other recreations, followed by more serious group discussions and lectures. Distinguished by Dr. Bliss's luminous color work and thorough coaching of the young actors, as well as by Mr. Ehlers's continuity, the picture is excellent evidence that order can be made out of that chaos which inevitably attends any large gathering of young people.

County Film for Texas

Already half completed is a new film, *San Saba County*, being made on 16mm. Kodachrome by J. E. Hagan, ACL, secretary and treasurer of the San Saba National Farm Loan Association. This 800 foot movie will show the rich farming lands and high standards of living common to this Texas county, as well as attractions calculated to bring more tourists and more trade. The titles are double exposed against photographic backgrounds, as shown in the frame enlargements on this page, and the subject matter of the sequences centers chiefly around the livestock and crops. The picture will be used by the Junior Chamber of Commerce of San Saba.

Library Produces

Advocated as the best possible means of encouraging library gifts and bequests, as well as increased tax support, *The Newcomes Visit the Library*, a one reel, 400 foot 16mm. Kodachrome production, accompanied by sound on disc, has recently been completed for the Wichita City Library of Wichita, Kansas. Filmed by L. H. Caldwell, a Wichita school principal, and supervised generally by Ruth E. Hammond, librarian, the movie depicts the discoveries made about the library by a couple, named Newcome, and their five children, new arrivals to the city of Wichita.

The rôles were played by friends and patrons of the library, and the idea for the story came from the Seattle Public Library, which produces a weekly radio program, entitled *The Newcomes Use Their Library*. The narration is informal; it introduces the characters to the audience as they appear and discusses them

[Continued on page 482]

Walter H. Ehlers, ACL, and Dr. James E. Bliss, ACL, discuss script for Hi-Y film

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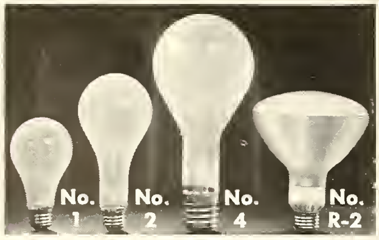
Get G-E PHOTOFLOODS and film priceless shots . . .

- Some of the most priceless pictures you'll ever shoot are sequences of your children at play. Make sure of crisper, clearer pictures . . . INDOORS. Use G-E MAZDA Photoflood lamps to light the scene. These are the same high-efficiency type lamps that the big movie studios use . . . made to fit *your* needs. They are grand for color or black-and-white. Get some today and get better shots.



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GENERAL ELECTRIC
MAZDA PHOTO LAMPS

FILMING WENDELL WILLKIE

POLITICAL candidates are not easy to film—you can't control their activities or those of their admirers and supporters. They have many other things to think of besides the matter of whether or not they are posing to best advantage for the 16mm. camera of an amateur movie maker.

This is especially true of a Presidential candidate, and, when we were invited to film Wendell L. Willkie's appearance at the Manhattan Willkie Headquarters in New York City, we accepted the honor that was paid to amateur movie making with considerable misgiving.

An ideal subject

Mr. Willkie himself is an ideal movie subject, who has an uninhibited and sincere manner, coupled with clean cut features and natural gestures. But the conditions under which he usually can be filmed by an amateur movie maker may be far from ideal.

Tricky light

The campaign headquarters where Mr. Willkie was to appear are large and open and well enough lighted for office use. But, unfortunately, the day on which we filmed him was dark and the sky was overcast. No special illumination, not so much as a flood bulb, had been provided for movie making, but, with luck, we thought, Mr. Willkie might speak from the best lighted section of the room.

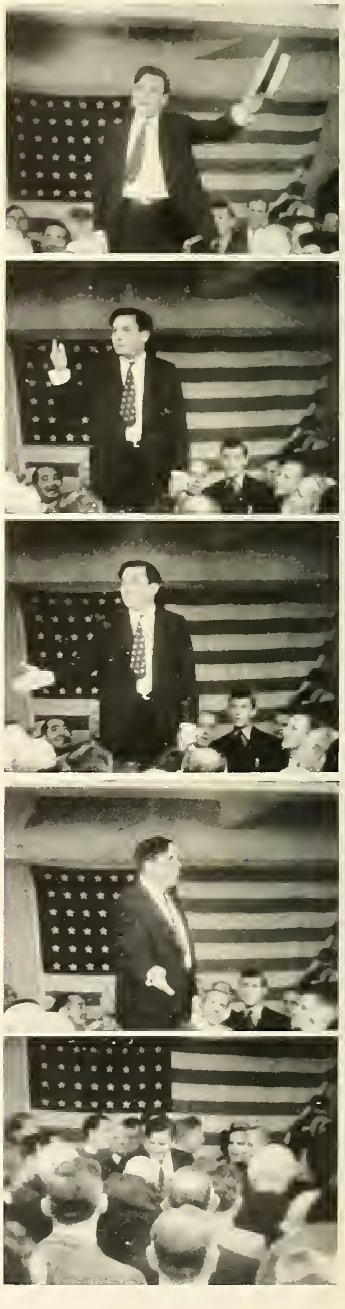
That idea was a mistake, for, when Mr. Willkie did appear, attended by a dozen press photographers, these tyrants of photography, armed with flash bulbs, suggested that he speak from the darkest corner of the room, cut off from the windows by a partition.

Won by film and lens

Our camera was loaded with Super-XX, but it was with a feeling of resignation and general insecurity that we set the lens at *f*/1.4, while standing on our perch of telephone books atop a folding camp chair. It seemed highly doubtful that any lens combined with any film could make a discernible movie under such conditions, and it seemed rather probable that our telephone book tower would topple and that we should fall on the audience while we were setting the focus.

The scenes that resulted, well enough exposed to our amazement, represent the astonishing accomplishment of ultra fast film and a good lens. Even though lighting conditions appear to make filming impossible, it pays to take a chance.

Frame enlargements of scenes taken of Presidential candidate



Photograms for movie titles

[Continued from page 463]

both for its easy handling and low wattage, but anything from a lighted match to a regular lamp bulb may be used. Remember that the nearer the light is held to the paper, the less exposure you give it.

Provision of a spotlight effect in your light will help you to concentrate on a portion of the paper, while leaving the rest unharmed. Images that have roundness and form can be made from the flat silhouette cutouts, by first exposing the paper from one side, holding the light at the same level as the paper, and then repeating the same exposure from the other side. By slightly moving the objects on the paper after each exposure, you can make a fascinating repeat pattern.

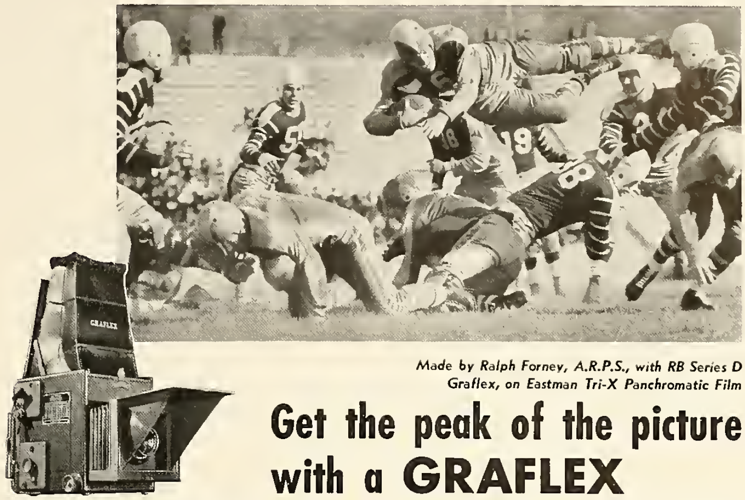
After exposing the paper to light for the right amount of time, depending upon the strength of the light and the grade of paper used, you go about developing the print in the same manner as any photograph. Since you cannot see the effect of the light that has passed around or through the objects, to reach the sensitized paper, until after you have developed the photogram, you may need to experiment several times before you arrive at the desired effect. Since no two conditions are ever the same, no two photograms will be alike, but the result you get should approximate the cover.

Of course, once your photogram is made, you can copy it, enlarge or reduce it, to fit your titling equipment. After you have finished using one as a title background, the photogram may be mounted and framed, to provide an ideal wall decoration for your home theatre or den.

For lettering on photogram titles, several methods are recommended. You can treat the photogram as you would a regular photograph and letter right on the print, or you can double expose hand lettering or print, making sure that you have good contrast between your lettering and the background. A more interesting way is to plan your lettering before making the photogram and to incorporate the letters in the design of objects that you place on the sensitized paper.

Alphabet soup letters, type proofs or hand lettering on cellophane, letters made of toothpicks, rice, salt and so forth are ideal. Other types of letters will suggest themselves to you as you work, depending on the subject you are titling. If you are using positive film for your titles, you will find hidden beauty in photograms when they are reversed.

Ideas for photograms are limited only by your imagination. An endless number of designs, patterns and textures



Made by Ralph Forney, A.R.P.S., with RB Series D Graflex, on Eastman Tri-X Panchromatic Film

Get the peak of the picture with a GRAFLEX

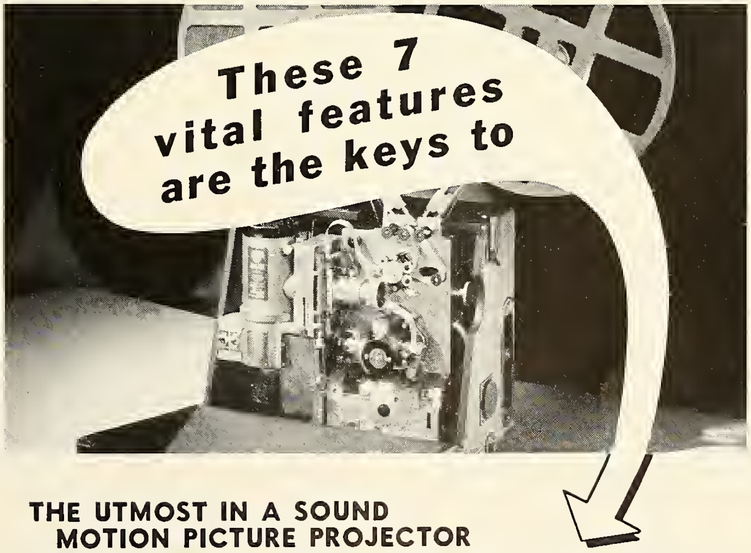
THIS striking football scene was a picture for just a fraction of a second. An instant before, a routine running play—an instant later, an ordinary pile-up. As with most subjects, the difference between an outstanding picture and an ordinary shot is simply timing.

Graflex is made to order for opportune picture making. You look into the hood... focus on the ground glass... watch your subject—right side up and full picture size ... and when the composition, situation, and expression are just what you want, you click the 1000th-second shutter. The picture's yours—at its best.

See the Graflexes at your Kodak dealer's. The 4 x 5 Revolving Back Series D Graflex, illustrated, with which this fine football picture was made, with 7½-inch Kodak Anastigmat $f/4.5$ lens, is $157.

Graflex and Graphic Cameras are made by the Folmer Graflex Corporation

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



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- ★ *Stationary Sound Drum* — Unequalled sound quality — no moving parts — No adjustment necessary for color or black and white.
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- ★ *Multiple Use*—For classroom, auditorium, dances, outdoor events—with interchangeable units that mean Greater Economy and Widest Utility.

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May also be mounted on BRITELITE Junior Tripod—(6½ feet)— PRICE $4.00.

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BRITELITE Truvision

can be produced with materials ordinarily found at home. Suitable objects can be purchased at the five and ten cent store, at the miniature, novelty and toy counters.

Here are a few photogram title backgrounds suggested to start you off—the rest is up to you!

For a reel of Mother, sewing, reach for the sewing basket and try, for your objects, a pair of partly opened scissors, a thimble, needle and thread, pins and a few buttons. Arrange the buttons in a pattern for a modern effect.

St. Valentine's Day films will be enhanced with a photogram title background made of a doily cut out in the shape of a heart and a cupid with bow and arrow in silhouette, which you can cut from a magazine illustration.

For the movie of the children at the beach, a miniature starfish and a toy shovel, along with a handful of sand, will do the trick. Place a few dabs of cotton in the form of clouds in the sky—you will be surprised at the result.

For that precious reel of Grandma, knitting, use the needles and yarn, to compose your title. It is a swell chance to use the yarn to letter your title.

Since Christmas is not far off, you will want an unusual title for the festive season. Try tying a small twig of holly with printed cellophane ribbon. Get a ribbon with appropriate pictures and a message printed on it. Being on transparent material, the words and designs on the ribbon will show through and will form part of your title. Place a star here and a star there, sprinkle a little salt on the paper for snow, and watch the result. It will come out so well that you will want to make copies of it for your Christmas cards!

Since it is not practical to make photograms in color, for a Kodachrome reel, try filming the background with a piece of colored gelatin in front of the lens, using blue to suggest evening, yellow for bright, sunny subjects and so forth. Another way is to tone the black and white titles after they have been processed.

Once you have made your first photogram, your eyes will be opened to the many possibilities that this modern method of making title backgrounds has for you.

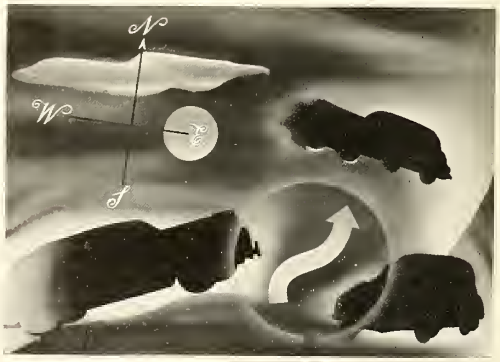
The Staff of Life

[Continued from page 464]

a great help. The operator of the machine allowed me to climb on top of it, to take closeups of the mechanical features, and this also gave me a rare opportunity for excellent downward angle shots of the men working on the ground.

My intense interest in this rural continuity soon was broken by the ringing of a dinner bell, and I realized at once that I had overlooked in my script one of the finest opportunities for human interest in the picture. Here I was, miles from home, and no lighting equipment with which to take indoor dinner table shots! I could only make hasty plans for the next best thing—a shot filmed near the pump, of dusty men washing up at two big tubs. To this a scene was added, of the men reposing, after dinner, under a tree in the dooryard.

A few more shots at the threshing machine concludes Part One of *The Staff of Life*. As the strawstack grows to enormous proportions, the wheat is



Background for use in small titlers

loaded on trucks, and they disappear down the road in the distant twilight.

Part Two shows the production of flour in a large mill, where practically all scenes were filmed with artificial light. No arrangements had been made to get this material prior to the time I had filmed the shots of threshing; but, when I introduced myself to the general manager and superintendent of a large milling company, I found to my surprise that they were more than pleased to give me any cooperation necessary.

The superintendent informed me that a wheat laden boat was due the next morning from Duluth, so I caught it entering Cleveland harbor and unloading into the elevator at the mill. These scenes proved to be a very fitting introduction to this second section.

The mill officials assisted me in my work, to the extent of assigning the assistant superintendent to aid me, with instructions to remain with me as long as I required. Needless to say, his aid was indispensable in helping me to understand the routine of production methods.

Naturally, considerable lighting equipment was necessary, to provide adequate illumination, especially when larger areas were filmed. As many as eighteen No. 2 flood bulbs were used for some of the scenes, which required heavy duty lines and heavy duty fuses. But, in spite of this, fuses were occasionally blown, which meant that some of these shots had to be retaken. The plant engineer was my constant aid in this work, but even he took these repeated misfortunes good naturedly. After filming the entire flour mill procedure, including laboratory and packaging departments, we ended with a scene of trucks being loaded with half barrel bags, to be taken to a bakery.

By this time, the executives of the giant flour mill were so impressed with my venture that they offered to make arrangements for me to film in one of Cleveland's largest bakeries, where more than 800 persons are employed. Here, again, two young men from their organization (who were still camera "fans") were placed at my disposal; with their able assistance, the progressive sequences of bread baking were taken. It certainly was gratifying to find the executives of these large corporations so eager to help make my picture a success.

Because the inspiration for *The Staff of Life* came to me at the most romantic part of the story, the harvest and threshing shots were necessarily the first to be filmed. September found me picking up shots of plowing, fitting the soil and planting the wheat with seed drill. With the arrival of spring, further sequences were added, as the wheat grew to maturity. Here, again, the red filter was indispensable in supplying the

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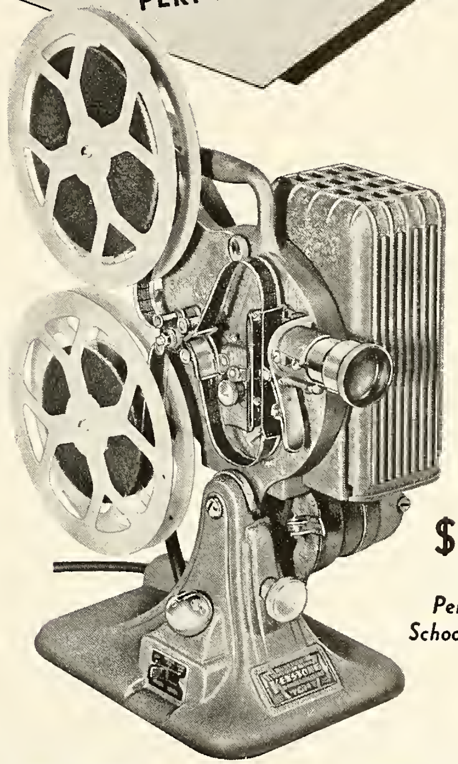

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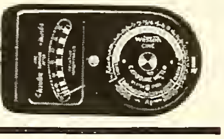

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extra snap, which is bound to accentuate an abundance of greens when you are shooting with panchromatic film.

Adequate titles of a descriptive nature were made and placed throughout the film, to help carry the continuity.

Although *The Staff of Life* developed into a man sized project, requiring many months of intermittent filming, it proved to be very educational, and my interest increased as the filming went along. My personal satisfaction in doing a thing like this was consummated with the entry of my finished film in Movie Maker's Ten Best contest, and the eventual recognition which comes to an amateur film that is the result of real enthusiasm.

Practical films

[Continued from page 477]

as they enact their parts. The books, the magazines, the information services and special features of the library, the repair departments and portable libraries on wheels are all shown during the course of the film.

"High School Daze"

High School Daze is a new picture, 800 feet in length, made on 16mm. Kodachrome at sound on film speed by the Motion Picture Division of the Miller Studio, Tulsa, Okla. This movie is based upon an annual theatrical event, staged by the Tulsa High School students, which is said to be one of the most efficiently produced shows of its kind in the West. The lyrics and skits were written by the pupils themselves. The picture will eventually be scored for sound, and it will then be available on loan to other schools that want a representative high school musical show, to serve as a pattern for their own efforts in that field.

Film for Paper Mill

On 1000 feet of 16mm. Kodachrome, Howard Smith, ACL, of Westmount, Quebec, Canada, hopes to present not only the history of paper as a writing material, but every significant process of its modern manufacture. With the help of McGill University Museum, Mr. Smith is beginning his picture with examples of prehistoric cave drawings. From there, he illustrates the gradual change in man's writing materials, through stone, papyrus and parchment, up to modern rag paper. The film will have a sound on film narration, and it will be used both for schools and for sales meetings of the Howard Smith Paper Mills, Ltd.

Glider Movie

More than 2500 people in Ithaca, Corning, Auburn and Rochester, N. Y., have seen *The National Soaring Contest,* 16mm. Kodachrome film made by the Reverend Raymond G. Heisel, ACL, assistant pastor of St. John the Baptist Church, of Elmira, N. Y. The picture, which is accompanied by vocal description and music from a double turntable designed by Mr. Heisel, shows motorless craft in flight, pilots and assistants and sidelights of the great throngs who attended the contest. Mr. Heisel, who has pursued his hobby for four years, uses two projectors, to avoid any lapse between reels.

Movie Thesis Accepted

The first film ever made specifically for a Master of Science thesis, to the knowledge of this department, has just been completed by Dr. James E. Bliss, ACL, of Western Reserve University, Cleveland, Ohio. Produced and directed by Phyllis Van Vleet, the film is 800 feet in length, 16mm. silent Kodachrome, and has been titled *An Instructional Film Based On Approved Fundamental Techniques of Horsemanship.* Accompanying this thesis in movies were complete filming data — lenses used, apertures and frames a second— as well as a complete bibliography of all known films about riding.

Miss Van Vleet and Dr. Bliss worked against adverse weather conditions; but, in spite of this difficulty, the thesis was accepted by the University of Wisconsin, and Miss Van Vleet received her degree. In detail, the film traces every step of basic riding instruction, sometimes at normal speed and sometimes at slow motion, while, in some of the sequences, white figures fixed to the horses' hoofs illustrate graphically the numerical order in which the horse sets them down at the canter, the trot and the gallop. Numerous titles explain the action and teaching points.

Cine Course at N. Y. U.

For the second successive year, the School of Education, Washington Square Branch of New York University, in New York City, will present *Elementary Film Making for Educational Purposes,* a two term course in practical film production. Kenneth F. Space, ACL, cinematographer with the Harmon Foundation, will again be the instructor. Class meetings, which will commence the first Thursday of this month, will continue weekly on that evening, from 6:15 to 8:00 P.M., through both terms. The course provides a full coverage of basic technique and film planning.

Police Make Safety Film

How much movie talent there is in the Grand Rapids police department will be revealed by a film now being produced by the Special Traffic Squad of the Grand Rapids Safety Council. Expected to run thirty to forty five minutes and made on 16mm. black and white silent film, by Elmer F. Way, ACL, the picture is intended to promote pedestrian safety. Chief Frank J. O'Malley, Captain E. H. McConnell of the traffic bureau and Lieutenant A. A. Kirchner, radio chief, are the amateur actors in the movie, while the one experienced actor, Ross M. MacPherson, was borrowed from the local Civic Players.

Film Education

Courses in the use of motion pictures in the classroom now are being given regularly in 114 universities and colleges in twenty seven States, according to the United States Office of Education at Washington, in a report from the *Motion Picture Herald*. Other institutions include instruction in the use of films for educational purposes in other courses. Some indication of the educational effect of motion pictures is given in the statement of the Louisiana Polytechnic Institute that "the student learns from five to fifty percent more when the use of visual aids has been added to the usual verbal instruction."

How we set out to win

[Continued from page 469]

haze" as well, because of the slight lens flare caused by rays from the unshaded lamp that struck the lens.

We were about six weeks in shooting the scenes called for in the script and the few retakes which seemed desirable. During this time, editing went forward roughly, as each roll returned from processing, so that, when the last footage was returned, the film was ready for its final polishing. This seemed to be an easy task, until we came to the airplane crash. Trying to match scenes of the real ship, serene in the air, with shots of the model airplane, staggering into a crash, was bad enough. But it was as nothing compared to the job of cutting from footage of the model reeling along the ground to a scene of the sudden and climactic explosion. We cut and took a look, cut again and took another look, until we finally decided that, in view of the slip in matching action accurately, our best bet was to reshoot the entire sequence. But the closing date was drawing near, and but one Sunday remained for the retakes. Then it rained!

In desperation, we entered the film with the original crash sequences still in it. Well, the club's Eight versus Sixteen contest was judged by our local cinema critics; not only did they give us the winning nod, but in their comments they spoke especially of the excellent crash sequence. As a matter of fact, so did this very magazine in awarding its Honorable Mention! The moral, I guess, is "don't give up the slip."

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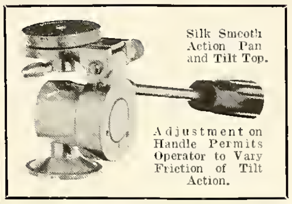

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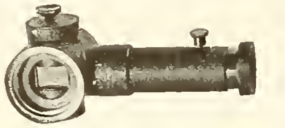

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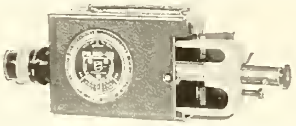

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Pageant of the Sacred Tooth

EVEN in these stormy days, films still come to the League from far corners of the earth, and sometimes they bear witness, as in this case, that all gods of the human race have not yet been toppled over.

On 800 feet of 16mm. Kodachrome, A. E. Ephraums, ACL, of Anuradhapura, Ceylon, has recorded the celebrated yearly pageant of the Sacred Tooth of the Buddha, held at Kandy, the last capital of the kings of Ceylon. During the fourteen days of the August moon, thousands of the faithful gather from all parts of the East, and the little hill town witnesses, for nearly the two thousandth year, this spectacle of myriad lights, of picturesque dancing, of the rhythm of a thousand drums, of feudal pomp and the swaying gait of the elephant.

The inconstant sun

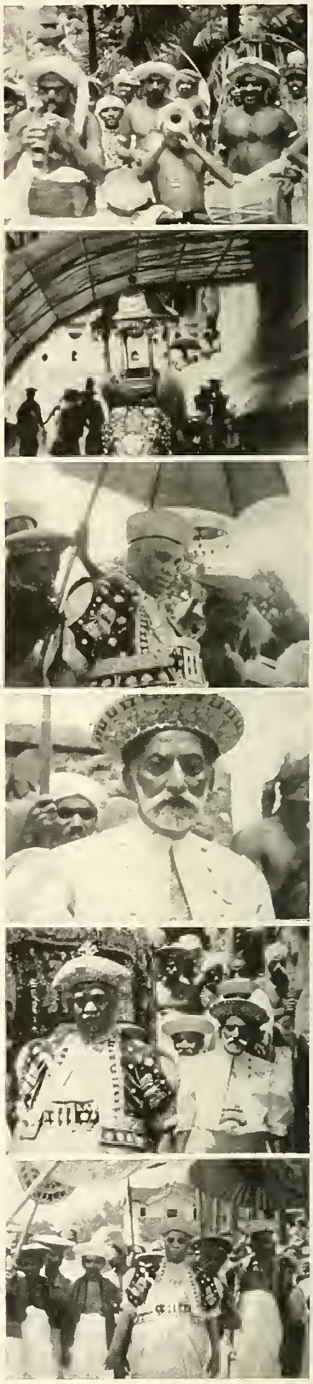
Working with a Ciné-Kodak and an *f*/1.9 lens, Mr. Ephraums captured the aspects of the procession that we see on this page. He was hampered by cloudy weather and the extreme heat of the hill country in Ceylon, not to mention the fact —as he comments to us ruefully — that, every time he set the exposure, the sun peeped out. But, nonetheless, he managed to take advantage of the special privileges that had been granted to him, and his results, although delayed for three months between the processing station and his home, because of the war, were chosen by the Government of Ceylon to be shown at Ceylon House in London.

Opened by cannon

"At the auspicious hour," writes Mr. Ephraums, "the firing of an old cannon, a relic of comparatively recent times, started the procession. The whip crackers and acrobats, hurling golden balls of fire, led the way; and on a lone elephant rode the officer who, in times gone by, used to carry in his hand the royal warrant for the procession." The pomp and glory that followed were in the oldest Eastern tradition, finding the secret of life, not in austerity, but in decorative complexity—jewels and pearls, robes and mosaics. Thankful that extra Ceylonese police kept back the surging crowds of natives, Mr. Ephraums changed viewpoints and lens openings as fast as he could, to keep time with the moving pageant. His lens openings, because of the dim, but changing, light, ranged between *f*/2.5 and *f*/3.5 to a minimum of *f*/8 for long shots.

Borne by an elephant

The Sacred Tooth of Buddha, around which the procession centered, was within a casket studded with jewels, which was borne on a huge caparisoned elephant. Following it came numerous small processions, which honored separate Hindu deities, whose presence was evidence of a



Frames from reel of an Indian pageant filmed by A. E. Ephraums, ACL common fidelity to the Buddha, and the pageant came to an end with the passing of a covered basket containing the offerings of the devout. At that point, the sacred relic was returned to its shrine of the Dalada Maligawa, where it is guarded until the arrival of the next August moon. Tired but happy, Mr. Ephraums returned to his home in Anuradhapura, many miles distant, carrying with him these modern records of an ancient Eastern ceremony in a part of the world as yet untouched by harsher sounds and fury.

Recording autumn

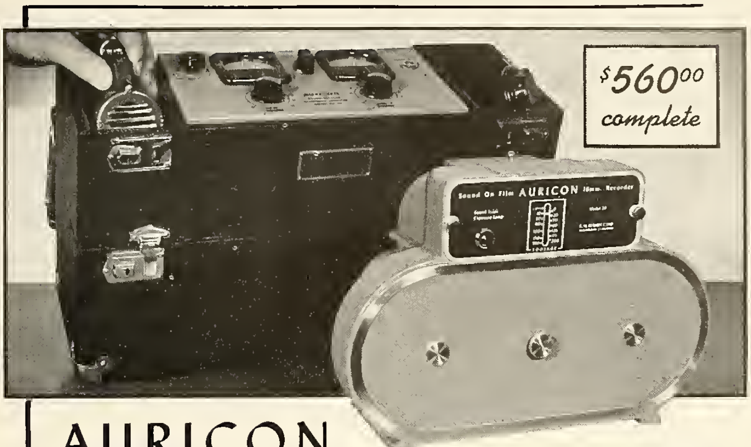
[Continued from page 467]

pecially true on very clear days, in localities free from smoke or haze. For this reason, it is often possible to secure a deep hued sky background for a piece of foliage, by placing the camera in a very low position and pointing it upward. If, in doing this, you find that the subject is too dark, a reflector can be used, to throw light on the shadow side of the subject. In other cases, a reflector may be used, to increase the illumination on a certain flower or other subject, which you wish to emphasize or lighten without increasing the exposure on the whole scene. Aluminum covered composition board will serve effectively as a reflector, and there are efficient, light, outdoor reflectors available, especially designed for the purpose.

Variation in the tone of the sky color gives you a pleasant method of adding interest to a fall scenic. Study the sky from day to day, and you will see that it offers an amazing variety of shades of blue, as well as a variety of design in cloud formations. Although the brilliant coloring of those clear, snappy fall days brings the Ohs! and Ahs! from your audience, don't neglect the softer effects of fall haze—nor even the gray coloring on a foggy day.

Vary the emphasis of colors, in choosing different subject matter as well as by controlling the intensity of the colors. For example, avoid getting a continuous parade of brightly colored leaves which are all dark red. Vary such material occasionally, by including shots of general scenes, in which the browns of the tree trunks, the soft colors of the earth or the greens of the firs and pines predominate.

The only filter suitable for use with regular Kodachrome in daylight is the haze filter, and the question often arises as to just what benefit can be had from this accessory. To most people, a natural faint blue haze has a charm all its own, and eliminating it detracts from the picture for them. This is a matter of personal opinion, however, and you may want to cut out haze as much as possible. Although the haze



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filter does eliminate the blue veil to some extent, it will not always do so completely. It is really an ultraviolet filter, and it is valuable only when the haze is caused by an excess of ultraviolet light.

There is another factor which enters the picture when you plan a seasonal movie. It is variety in motion. Just as it is helpful to vary the color emphasis, so it is important to avoid a monotony in the motion of the subjects. Too many shots of calm, tranquil scenery will give the picture a slow, unvaried pace. So, try to get action, as well as quiet, shots. Film trees, blown by wind, and fast running streams, as wavelets break on the shore of a lake or river. A fall windstorm might be the high light of an autumn movie.

The quality of fall light in the late afternoon presents a special problem, since, at that time during the autumn season, there is a considerable quantity of red in the sunlight. Shots taken late in the day may seem overly red. Since the low position of the sun and the resultant long shadows also make this time an undesirable one for filming, it is best to plan to shoot during the middle part of the day in the fall. Because sun is low, even at midday, it is better suited for making pictures of people than is the summer sun, which is often directly overhead. The lower the sun, the less shadow there is likely to be on the faces of your subjects. However, because of the red quality in the late afternoon, if pictures are made of people at that time, your actors are likely to have quite unnatural flesh tones. The effect of late afternoon color shooting in the fall has only to be seen on the screen to be recognized.

Black and white filmers will find the clear fall air ideal for making sharp and clear pictures. While filters will help for special purposes, they are not so important as they are when the atmosphere is hazy and full of quivering heat waves. Telephoto shots made in this clear air are especially effective, whether they be filmed in color or monochrome.

The yellow and red filters with panchromatic film will produce dramatic skies behind white clouds. A yellow filter is suitable for ordinary shots, and a red one for those scenes that are meant to be especially striking. The abilities of the polarizing filter, to darken the sky or to minimize reflections are as potent with black and white as they are with color.

Some movie makers may feel that, unless they can use color to depict the hues of autumn, the results may seem a bit drab on the screen. That is scarcely true, for a well made black and white fall film, that takes advantage of the proper play of sunlight, can be a beautiful thing. Side lighting and back lighting can be used, and exciting emphasis may be given to scenes by the lighting alone.

After the trees have begun to shed their leaves, there is a period in which they are most attractive in black and white movie shots. The leaves are sparce enough to make interesting patterns, instead of being so numerous that they register only as a solid mass.

Panchromatic film is best suited to filming fall foliage on black and white, because it is sensitive to red and orange. Orthochromatic and color blind films will render the reds too dark for pleasant results and will give little differentiation between the shades. It may be possible that certain kinds of panchromatic film will render the reds a little too light. In such event, use a green filter, to darken the red shades and to lighten the greens. This is seldom a problem, however, but it is well to keep in mind the usefulness of the green filter, in case one is particular.

The fall is an ideal time for movie making. The weather is at its best, and the temperature is exhilarating enough to make you want to take extra care in filming.

Easy title ways

[Continued from page 465]

he knew how many feet of the background picture he must take.

"Easy," he replied. "I made a note of the footage reading before I wound back, remember? Now all I need do is to shoot the picture for the same length of film."

He then took the picture background, actually double exposing it on the title lettering. I had to admit that it was easy.

However, I asked him, "What about the next title? When you wind back, how will you know where to stop, so that you will not get a triple exposure?"

"I'll show you," he replied.

Turning out the room light and again turning on the red light, he opened the camera and, using the conductor's transfer punch (it cost him ten cents in a five and ten cent store), he punched a hole right in the film in the center of the first visible frame that had passed the gate on its way to the takeup spool. He then replaced the camera cover.

"That hole shows me where the old title ends," he explained.

He then recorded the next lettered title card and listed the footage indicator reading. Turning out the room light and turning on the red light, he rewound the film back to the hole. He was then ready to take the background picture in the same way that he did it in the case of the first title.

He repeated the same operations for a number of successive titles, always rewinding back to the last point

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where a hole was punched in the film.

"If you don't expect to use the background picture again, you can print your title directly on the picture. Usually, I do not do that, because you can't underexpose the background picture the way you want it, or fade in or out the letters while leaving the background in the scene."

"How about using the same background for a number of titles?" I asked.

"If you desire to use the same background picture for a number of titles, your job is much easier. In that case, record all your lettered title cards, one after another, and note the footage at the end of the shooting. Just rewind the film and shoot your background for the entire length of the title footage. Ordinarily, I use an interesting and appropriate background for my main titles and a very simple background for my subtitles. I have a picture of a theatre curtain, which I use for my secondary titles, that is usually appropriate.

"Do you make lap dissolve titles, too?" I asked.

"Yes, quite often, because they are also very easy to make. I record the first lettered title and, just before I stop the camera, I raise the flood light from the lettering, so that the light becomes gradually dimmer on the card. I then rewind about a foot of the film in the same way as I showed you before. Next, I insert in the easel the title which is to be lapped over the dissolve on the first title and start the camera. At the same time, I gradually bring down the flood light, to illuminate the new title. This results in two connecting titles, in which the first one dissolves to the second. It is simple, but very effective, and gives you just as good a result as you could achieve with a camera that has a wind back feature."

"How about colored titles?" I inquired.

"Well, color titles are a little more difficult to make," Old Timer admitted, "but the principles are the same. I use the regular black cards with white letters for the title lettering, but, when I wind back, I must work entirely in the dark. The red light cannot be used. Therefore, I must punch the hole in the film in the dark, and later feel for it. However, outside of that minor difficulty, the procedure is similar to that for black and white film.

"Want to make titles with a moving background? I'll tell you a simple way to do it. Just film the lettered titles as I showed you and wind back the film. Then slip a dull surfaced white card in your titler easel. Next, take your projector and project the scenes you want for the moving background on the white card. After you have sharply focused the scene on the

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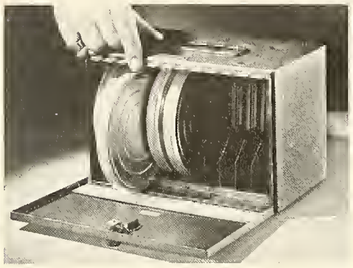

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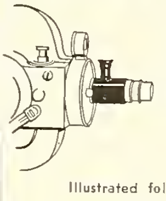

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white card, take a reading with your exposure meter. Your reading will probably call for an opening of *f*/1.9 or *f*/2.7. Now, project the scene on the white card and record it over your lettered titles."

I asked Old Timer if he ever made any trick titles, such as "zooms," "flop-overs," moving letters and the like.

"There are a number of tricks that can be done with titles, which are effective and interesting to the audience, but they usually detract from the picture itself, so that I am not going to tell you how they are made now. However, you should know how to make scroll or running titles, without the necessity of using all those trick title gadgets. Remember how the title words of *Gone With The Wind* moved across the screen, from the right to the left, across the background? I obtained that same effect with my titler.

"I made a vertical slit on the left side and another on the right side of a blank black card, both slits being near the edge of the cards outside the title field. Then I obtained a strip of black photographic paper, which was more than three times as long as the distance between the two slits. I printed my title in white ink in the center of the strip.

"Next, I inserted the strip from the back to the front in the right hand slit, ran the strip across the front of the black card and inserted the end in the left hand slit, from the front to the back. Then I started the camera and pulled the strip across the titler field, from slit to slit, which exposed the white letters to the camera as they came out of the right hand slit. After I had recorded the wording, I wound back the film and took my background picture.

"Scroll titles can be made in the same way, except that the slits are horizontal instead of vertical on the black card. Of course, you must use precaution in pulling the strips through evenly, so that you get a smooth result."

As cost is usually a big factor with the amateur, I asked Old Timer how much an average title costs him.

"The cards for the fifty titles we made tonight cost me less than ten cents, and I paid only twenty cents for the bottle of white ink, which will make a thousand titles. Taking into consideration the amortization of the cost of the lettering guides and pen and wear and tear on the titler and camera, in addition to the price of the film, I figure that the titles cost me a little over five cents apiece; and you'll admit that we had an interesting evening."

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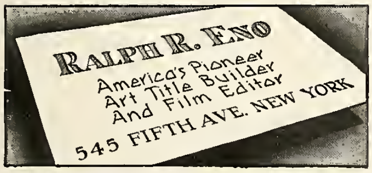

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Book reviews

■ *International Motion Picture Almanac*, 1940-41, edited by Terry Ramsaye; 1064 p., cloth, leather back, $3.00 plus 25 cents mailing charge; Quigley Publishing Company, New York City.

This hardy and dependable annual blossoms again with its wealth of accurate information about what practical members of one of the great industries of the United States still call "the motion picture business." The experience of this reviewer through years of using the *Motion Picture Almanac* has proved to him that not only can he find any desired information in these annual editions, but that he can find it readily, thanks to the various classifications of facts, which are separated by convenient yellow stiff paper dividers.

Formerly concerned entirely with theatrical movies, the *Almanac* now has abundant facts about non theatrical motion pictures of the commercial kind. This reflects the increasing use of substandard film for practical purposes.

One looks in vain this year, and hopes not to be disappointed in the next annual edition, for Terry Ramsaye's always pertinent and piquant—and, most decidedly, well written—comment upon things in general in the "picture business." Notwithstanding the editor's sign manual on the task of collecting and presenting facts in usable style, we have grown accustomed to his more personal part in creating the compendium, by his own piece about the movies. Brief though it was, there are those that like it and want it to return.—*R. W. W.*

■ *Photographic Facts and Formulas*, by E. J. Wall, revised by Franklin I. Jordan; 384 p., cloth, $3.00; American Photographic Publishing Company, Boston, Mass.

Here are all the things which you do not find in other photographic books, and a good deal more besides. Revision has brought this old stand by up to date, and it is now in step with the latest photographic practice and materials.

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Amateur clubs

[Continued from page 471]

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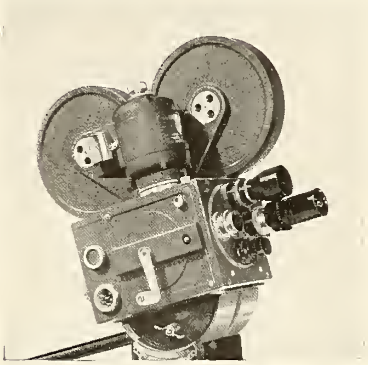

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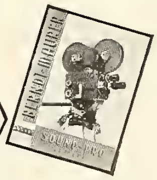

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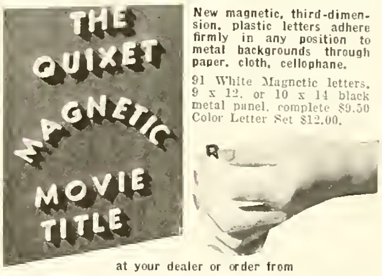

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bers' films, to conclude in December. Seventy five dollars worth of cinematic merchandise will be offered in six prizes, with specially designed film leaders promised to winners of honorable mention. The club's contest rulings are designed to give the beginning movie maker as much opportunity for recognition as the more experienced filmer. Following a preliminary elimination by a local committee of judges, the high ranking films will be sent to the Amateur Cinema League for a final judging by members of the League's staff. With the successful launching of an attractive club bulletin, the Rockford group is interested in establishing an editorial exchange with other clubs sponsoring a publication. Application should be made to R. L. Jacobs, at 1915 Bruner Street, Rockford, Ill.

New in Mass. Eighteen members signed the charter roll at the late organization meeting of the Waltham Amateur Cinema Club, new group in Massachusetts. First officers include Alphonse A. Lalime, ACL, president; Vincent Fopiano, secretary; Charles Lamont, treasurer. Serving with them on the board of directors are Adolf Bubert, Dr. Harry Richelson and Thomas Hennessey. Speakers at the opening meeting were Frederick L. Bray, producer of *Waltham Marches On*, and Paul Clifford.

Produce in Yonkers A small group interested in film story production is now active in Yonkers, N. Y., under the name, Yonkers Cinamateur Club, ACL. Harvey Travers is the leader, and those interested in joining with the club in its activities may reach him at 15 Radford Street, in Yonkers.

Ballot in Boston New officers have been elected and announced by the Boston Cinamateur Club as follows: Miller Robb, ACL, president; Benjamin Davies, vicepresident; Jennie Kuwaski, ACL, treasurer; Fannie Tinkham, secretary. Recent films seen on the club screen have included *Carol Ann's Dream*, by Mrs. Grace Desrosiers, and *Show Queen Revue*, by Harold Willoughby. The club has held an outing at Gloucester, famous fishing port on Boston's north shore.

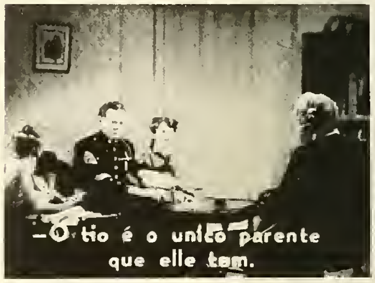
Eights in L. A. A varied program of activities has kept members of the Los Angeles 8mm. Club busy during the summer months. Claude Cadarette, a founder member of the club, has announced a series of technical instruction meetings to be carried on under his direction. Esther Funk took first award in a fifty foot contest for ladies, with *See America First*, followed by Louise Arbogast, with *Monterey*. Members of the Long Beach Cinema Club, led by their president, H. A. Hilliger, ACL, have visited in Los Angeles and have presented on the club screen *Cat Tales*, by Miss Caldwell, and *Susanna*, a group production. New members of the local group have presented films as follows: *Seven Days*, by A. W. Apel; *Fire Department Drill*, by Capt. F. J. Kirschner; *Summer Holiday*, by Elizabeth E. Earl; *New York Fair—West Point*, by Frances Szalay.

The clinic

[Continued from page 473]

posing significant dialog titles over the lower portions of the scenes concerned. Mr. Farkas recommends the same technique for use in substandard silent pictures, where the interjection of an actual title card might seriously impede the dramatic flow of the film's story.

Means used in theatrical films to translate dialog on sound track


—O tio é o unico parente
que elle tem.

Recreating Hallowe'en

[Continued from page 466]

in a small town rather than in a metropolitan city, with its golden harvest of skyscrapers, bridges and crowds.

But the city, at best, can make but a futile stab at Hallowe'en. You see the children dress up as beggars, carrying stockings full of flour with which they cudgel each other. As for the grownups, most of them have never been to a real old fashioned Hallowe'en party.

So it's up to the folks in the country to make this movie of Hallowe'en. And, when you make it, make it with the heart of the child that you used to be, for the children in your audience and for the grownups that will never grow up.

Since this is the day the witch rides over the moon, keep your lighting low and spooky. (Spotlights will pick out the subject, and the rest of the scene may be left in darkness. Light hobgoblins and witches from below, to give them a diabolical effect.) Use your ingenuity in shooting silhouettes, for they will help immeasurably to carry out the eerie mood of your picture. Now that

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ultra fast film is available, it is no longer difficult to get indoor scenes of Hallowe'en parties. Ordinary room lighting will do the trick, and a few flood bulbs screwed into standard fixtures will permit you to film anything indoors that you desire. So once you get your outdoor shots—some of them at night and some the following morning—you might carry on by taking your audience to a real old fashioned Hallowe'en party, with all the nostalgia that the occasion implies.

We used to arrive in costumes. We were dressed as spooks, pirates, pilgrims, as well as famous figures of history. Some of us came swathed in sheets and disguised in masks, as well. These were no ordinary masks, mind you, but false faces that were hideous, incongruous and terrifying. But all were geared for fun and laughter. Remember, fun is the keynote of your film.

You might try your hand at special effects. The witch, for instance, can be shown flying to a table on her broom. (The witch jumps off the table backward, and the scene is filmed in slow motion, with the camera held upside down. The footage, after being processed, is cut out, reversed end for end and spliced back into the picture.) For those who have always had a yen to do a mystery picture, here is the chance of a lifetime. Try your magic on your friends, ending each episode with a black out. Hallowe'en is the time to make a witch dance, and, with the clever use of stop motion, you can make her broomstick dance too. You can get your pumpkin head to move its eyes, stick out its tongue, and even go walking. Remember, always, that this picture is for the children that we were once upon a time—and still are!

No Hallowe'en party is any sort of party without some spooky games.

You all know the one of walking backward, down the cellar stairs, with a mirror in your hand, in which you are supposed to see the image of your future wife or husband.

Another favorite is the string game. The guests are blindfolded, and, one by one, they follow a string, upstairs and down, indoors and out. A prize waits at the end of the trail.

If these are too hard to shoot, then stick to the perennials—Spin the Bottle or the Donkey Game, in which each guest is given a tail which he must fasten in the proper place. There's a first prize to the one closest to the mark and a booby prize for the one farthest away.

Another favorite on Hallowe'en night is ducking for apples and bobbing for an apple (hands behind your back) that is swinging from a string. Then there's a taffy pulling in the kitchen, in which everybody joins. Of course, there's always the big feed to finish off

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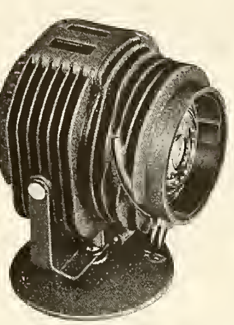
Proper
LIGHTING



F-R HI-SPOT
the better
HOLLYWOOD TYPE SPOTLIGHT

Experienced photographers know that lighting is the first requisite for finer picture making. Having studied Hollywood lighting technique they know that the F-R Hi-Spot, miniature of the giant and baby Hollywood spotlights, with its soft but punchy beam "picks up" details ordinary lighting never discovers. It embodies all the fine points necessary for superior home movie making.

OUTSTANDING FEATURES:

- Fresnel Lens.
- 200 Watt Special Hi-Spot Projection Lamp.
- Finger-tip focusing from a large to a small spot.
- Complete directional control—tripod mounted or adapted to standard light stands.
- Made of Die-Cast Aluminum.
- Compact, sturdy—yet light-in-weight.
- Anyone can manipulate it.
- Complete with 10 ft. cord.

$9.95

At leading dealers everywhere.
Buy it today.

FINK-ROSELIEVE CO. Inc.
NEW YORK • CHICAGO • LOS ANGELES

the big night. All of these can be filmed.

For important shots, use your tripod and, for other scenes, caught on the spur of the moment, place your camera on chairs or tables.

Yes, the day of the Druid is gone, and Hallowe'en belongs to the country fair era, to the day when there were chicken suppers given by the church—when, somehow, the hobgoblins would get the buggy and hoist it to the church roof. Well, this is a plea, a challenge and a command, to those of you outside the big cities. Don't let Hallowe'en vanish from the face of the earth without first capturing its spirit with your camera, so that, like an old museum piece, a hundred years from now, it can take its place beside the mummy, the stuffed buffalo and the cigar store Indian.

News of the industry

[Continued from page 476]

a film reel of any length up to 400 feet. In using the projector, the operator threads the film through the machine in the normal way. At the beginning and end of the film, rubber "tripping pads" are attached. These are self adhesive, and they may be removed without damage to the film. As the film passes through the mechanism, the tripping pad engages a contact roller at any predetermined place in the picture, whereupon the projector stops, turns off the light, rewinds the film, then starts showing again.

Thus, the machine is a true "repeater," not a continuous projector. The interval of rewinding after a showing allows time for an audience change. The operation is entirely automatic and will continue as long as desired. Should the film lose its loop, the mechanism will stop itself before any film damage can occur.

The projector may be used for normal projection at any time. The complete price of the Repeater Kodascope G is $150, minus lens and lamp, which are selected individually to meet requirements.

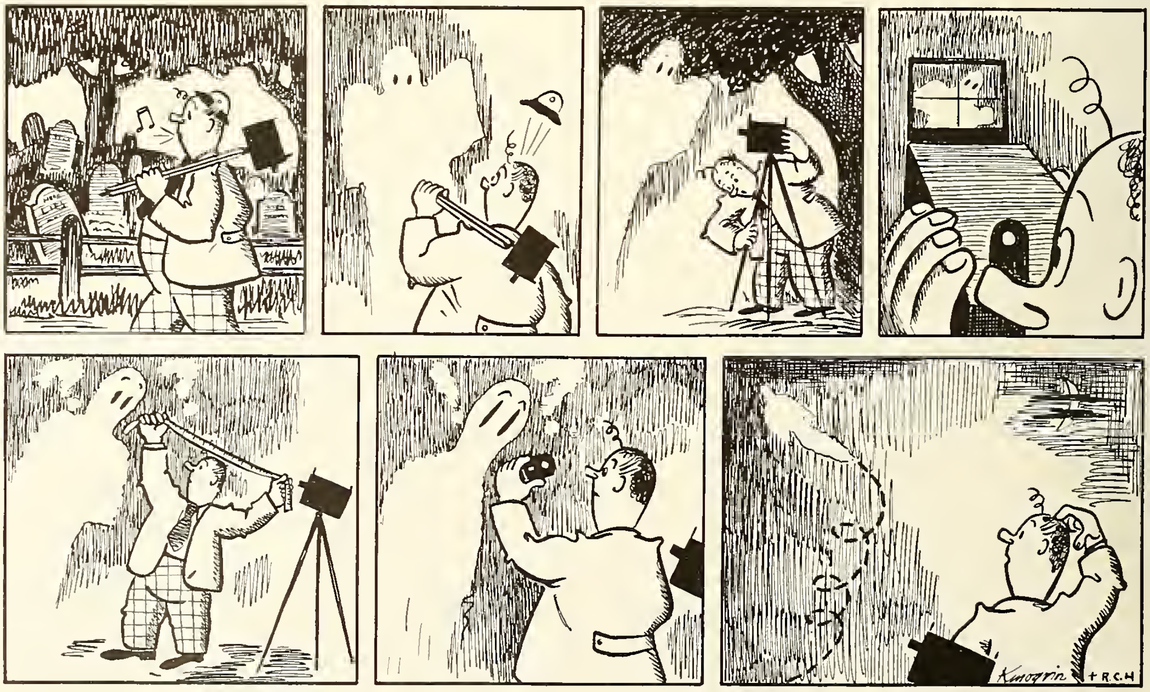
DeJur Critic cine DeJur-Amsco Corporation, Shelton, Conn., announces that the price of the DeJur Critic exposure meter has been reduced to $15.50. The new Critic cine exposure meter, for movie "fans," is offered at the same price.

Presto The development of a new synchronizing system, for producing 8mm. or 16mm. talkies with sound on disc, has now been completed by the Presto Recording Corporation, 242 West 55th Street, New York City. The new equipment, offered under the name of the Syncrosound System, consists of three units, one each for the recorder and camera and a third for the projector. These units embody an electrical synchronizing system, they are easy to attach and they maintain absolute agreement in relative speed between camera and disc recorder and also between reproducing turntable and projector. Syncrosound units are now available for Ampro projectors, Bell & Howell, Keystone and Victor cameras and projectors and Bolex cameras. Units can be supplied for other makes on special order. The advantages of the system are that the sound "take" can be played back immediately after recording; that sound may be added to any black and white or color film without laboratory operations; that disc recording media can be purchased at low cost; that sound on disc editing may be done, to match the scenes of an edited film. It is said that the cost of the complete equipment for making and projecting a synchronized talking picture of fifteen minutes' duration is roughly one tenth of the cost of equipment required to produce the same results with sound on film. A free booklet, giving instructions for making talking pictures at home, together with complete description of the Syncrosound apparatus, will be sent on request to the address given.

Official football A film of exceptional value, to those interested in football, is *Know Your Football*, featured this month. This timely subject, released by Official Films, 330 West 42nd Street, New York City, is one of the Sportbeams series. The film features the New York Football Giants and Dr. Marvin ("Mal") Stevens, head coach of New York University, and demonstrates football strategy from the inside. This subject may be purchased at the regular Official Films prices, which have been revised downward. The new prices are: 360 feet, 16mm., $9.75; 100 feet, 16mm., $2.50;

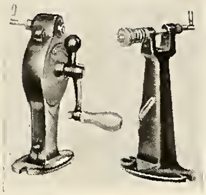
The ghost went west

Kinogrin



SPECIAL!
FOR OCTOBER ONLY!

NEUMADE
HEAVY DUTY 16mm REWINDS
ONLY



$7.65 Per Set
(Regularly $9.50)

Sturdy, well made rewinds, built to last a lifetime. Professional design, for laboratory, library, institutional, industrial or individual use. For all 16mm. reels up to 1600 ft. capacity. Set consists of 1 geared and 1 plain spindle. (Two geared heads may also be had under this special October offer at $9.65; regularly $12.00)

Accurately geared, sturdy cast housings, full grip wooden handles, counter balanced crank, disengaging clutch, patented spindle construction; reels cannot fly off while in motion.

FOR THIS MONTH ONLY! Offer expires Oct. 31st! Clip this ad and send to us to get this unusual bargain.

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8MM
FIBERBILT
16MM
SHIPPING & STORAGE CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . In stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*

FIBERBILT
SAMPLE CASE CO.
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SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

HOME TITLE MAKERS
Write in White!
No more fuss with clogged pens and messy liquids.
Write your titles the modern way with
RITE-A-TITLE
and be sure of clear artistic snow white titles.
Easy as writing with pencil.
Works with any titler.
Assortment of cartoons for tracing included.
Introductory kit by mail—10c.
ALL PURPOSE GOLD CORP.
Post Office Box 81
Brooklyn, New York

350 feet, 16mm. sound (DeLuxe version), $17.50; 180 feet, 8mm., $5.50; 50 feet, 8mm., $1.75.

Radiant projection lamps For projectors regularly using 750 or 1000 watt, twenty five hour, biplane filament lamps, the Radiant Lamp Corporation, Newark, N. J., has produced two new lamps of the biplane type, which are said to provide increased screen illumination. Both lamps are designed to burn ten hours and are supplied in medium prefocus or screw base (T12 size). Each features the "blacktop" coating, which lessens the amount of stray light that may come through the top of the lamp house. The new Radiant 750 watt lamp lists at $4.10; the 1000 watt lamp at $6.00. Contrary to a statement which appeared recently in these columns, the Radiant Lamp Corporation has no immediate plans for a new line of flood or flash type bulbs.

Ideal catalog One of the most extensive and complete catalogs ever to be offered, covering the rental of sound and silent 16mm. and 8mm. library film subjects, has recently been issued by Ideal Pictures Corporation, 28 East Eighth Street, Chicago, Ill. Completely cross indexed, illustrated and annotated, the new Ideal catalog lists several thousand features and shorts, from which selections may be made to fit any kind of program. Those interested may apply to Ideal Pictures Corporation, specifying its *Twenty First Anniversary Catalogue* in their request.

Junior Editor A full motion 16mm. movie editor of entirely new design is now added to the well known line of editing aids offered by the Craig Movie Supply Company, 1053 South Olive Street, Los Angeles, Calif. The new machine is called the Craig Junior Editor. Feed and takeup spools are placed, side by side, at the top of the machine. The film is threaded over open rollers and through the viewing unit, which presents a miniature screen at the end of a rectangular tube. This allows for convenience in viewing and provides room at the front, to make splices. A regular Craig Senior Splicer and retaining sockets for film cement bottles are incorporated. The complete unit is $27.50; the Junior Editor alone, with mounting plate for splicer, is $19.50.

Winning film offered Clement K. Chase, ACL, whose three reel, 16mm. film, *Mexican Silhouette*, achieved MOVIE MAKERS Ten Best placing in 1939, now offers this interesting and informative subject for sale. Its price, complete, is $75.

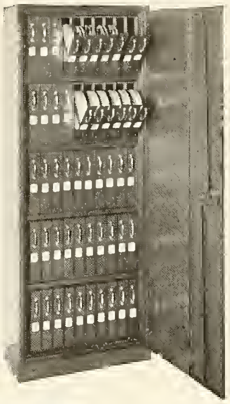
Permanent Protection and Convenience

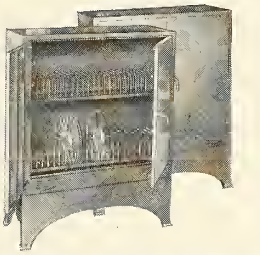
FOR PROTECTION—All steel construction—good looking and built to last.
FOR CONVENIENCE — Films indexed and filed in one place—easy accessibility and arrangement.

OVER 50 MODELS TO CHOOSE FROM!

For example: This handsome sturdy cabinet stores each reel in a separate compartment. Smaller units also available.

SAFE MODEL →





Space-saving, compact. Solves the problem of large reel storage.
MM55
800, 1200 & 1600 ft. models.

Send for Our Special 16mm Catalogue

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Why use anything else when
TITLES BY PARK CINE
cost no more than ordinary titles.
Catalog Free on Request.
PARK CINE LABORATORY
120 West 41st Street, New York City

Everything Photographic

EVERYTHING PHOTOGRAPHIC
WORLD'S FAIR
1940
GEORGE MURPHY, Inc.

NEW EDITION!
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272 Pages
Send 25c for copy which will be refunded on first purchase amounting to $1.00 or more.
NEW GOODS
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Write for free copy of our monthly magazine
"SNAP SHOTS"

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57 East 9th St., New York City
Established 1878

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Imprisoned Freshness, 1200 feet, 16mm. black and white silent; produced by Pathescope.

Offered to: individuals and groups.

Available from: C. R. Kolb, Frosted Foods Sales Corporation, 250 Park Avenue, New York City.

Imprisoned Freshness tells the story of Birds Eye Frosted Foods. You visit the modern packing plant located on the docks of the Boston Fish Pier, where Birds Eye Fish is received daily. You see how meats are handled, from huge sides of beef down to steaks and chops, how Birds Eye vegetables are grown on the farmlands of New Jersey; you see the handling, packaging and quick freezing of strawberries in Virginia. Interesting and educational. *Imprisoned Freshness* reveals one new and important aspect of modern commerce.

America Marching On, 1 reel, 16mm. and 35mm. sound on film; 16mm. silent; black and white.

Offered to: organized groups only.

Available from: The National Industrial Council, 14 West 49th Street, New York City.

By presenting the story of a country miller, whose neighbors invested their savings to build a bigger mill and to bring prosperity to the entire community, this movie depicts dramatically the pattern of American progress—how, by cooperation of workers, management and investors, jobs have been made, hours of work have decreased and standards of living have risen. In the sound version of the film, Lowell Thomas is the narrator.

Apply for reservations well in advance of the booking date desired.

Alaska's Silver Millions, 3 reels, 16mm. sound and silent, black and white.

Offered to: schools and large groups.

Available from: Home Economics Department, American Can Company, 230 Park Avenue, New York City.

Alaska's Silver Millions is a story of salmon taken from the sea around the coasts of Alaska. It presents the intricate processes of modern salmon canning.

Safeguarding the Speechways, 2 reels, 16mm. and 35mm. sound on film, black and white.

Offered to: groups.

Available from: Western Electric Company, Motion Picture Bureau, 195 Broadway, New York City.

Safeguarding the Speechways shows in detail the manufacture of various types of rubber covered wire, used in the telephone system, and starts with the collection of raw materials, following them through to the uses of the finished product. Scenes in the great rod and wire mill show how a 230 pound billet of copper is drawn out to a fine thread, 2400 miles long. Raw rubber is followed through the mixing, straining and rolling operations, which convert it into the insulating compound that is squeezed around the copper wire and then vulcanized in minutes instead of hours. The finished rubber insulated wire is then subjected to a series of rigid inspections and tests. Many of the processes shown in this film, such as high speed wire drawing and continuous vulcanizing, have brought about revolutionary changes in wire making.

Men and Machines, 1 reel, 16mm. and 35mm. sound on film; 16mm. silent; black and white.

Offered to: organized groups only.

Available from: The National Industrial Council, 14 West 49th Street, New York City.

Men and Machines poses the interesting question, "Has the machine created jobs?" It then analyzes and convincingly answers the problem in this highly informative picture. Doubts are met with incontrovertible facts demonstrating not only that the machine has yielded employment undreamed of in the era of home industry, but is continuing to create new jobs today. Lowell Thomas tells the story in the sound version.

Land of the Free, 3 reels, 16mm. and 35mm. sound on film, black and white; produced by Wilding Picture Productions, Inc.

Offered to: groups and individuals.

Available from: Wilding Picture Productions, Inc., 7635 Grand River Avenue, Detroit, Mich.

Land of the Free is broadly descriptive of the effects in practice of those principles on which our government and country are founded. It pictures the vast resources of America and the ingenuity of Americans in developing these resources. Also, it emphasizes, with splendid scenes and musical accompaniment, the freedom of opportunity which is the birthright of every American, and it should impress any audience with an appreciation of the good things which have made this country of ours strong and which will help to preserve it in the future.

The Story of Anthracite, 800 feet, 16mm. sound on film, black and white.

Offered to: schools, business clubs and interested groups.

Available from: Anthracite Industries, Inc., 3207 Chrysler Building, New York, N. Y.

The Story of Anthracite is a complete pictorialization of the story of coal, tracing its development from prehistoric days, when coal beds were forests of ferns, to the present time, when modern machinery, 1000 feet below the earth, brings up the fuel that has not seen the light of day since the ages of the dinosaur. The user may obtain, with the movie, copies of a printed summary of this story, for distribution at the showing; narrative material for teaching is also available. State the type of equipment you have and the number of people that you expect to attend your showing.

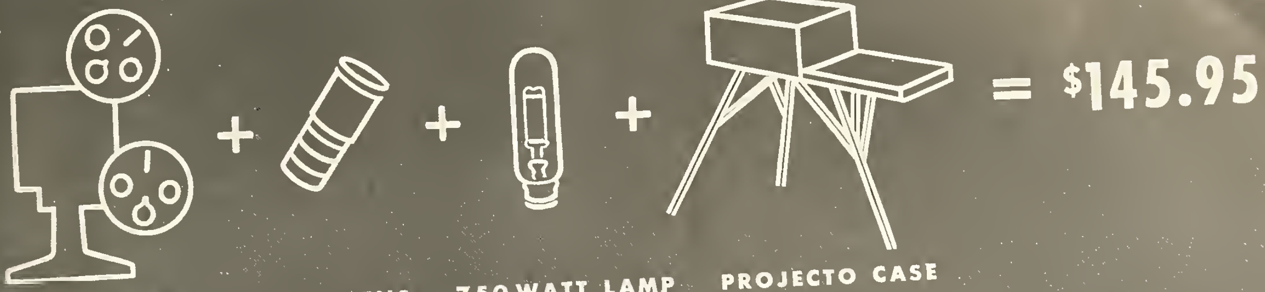
Flagships of the Air, 3 reels, 16mm. and 35mm. sound on film, black and white; produced by Wilding Picture Productions, Inc., for American Airlines.

Offered to: individuals and groups.

Available from: Wilding Picture Productions, Inc., 7635 Grand River Avenue, Detroit, Mich.

Flagships of the Air is an aerial picturization of our newest transportation service, showing how easy it is to fly, how aerial safety is maintained and why this modern method of travel has become so popular in so short a time. The comfort, the pleasure and the economy of travel by air are all stressed, in many striking pictorial sequences.

WHEN YOU BUY THEM SEPARATELY



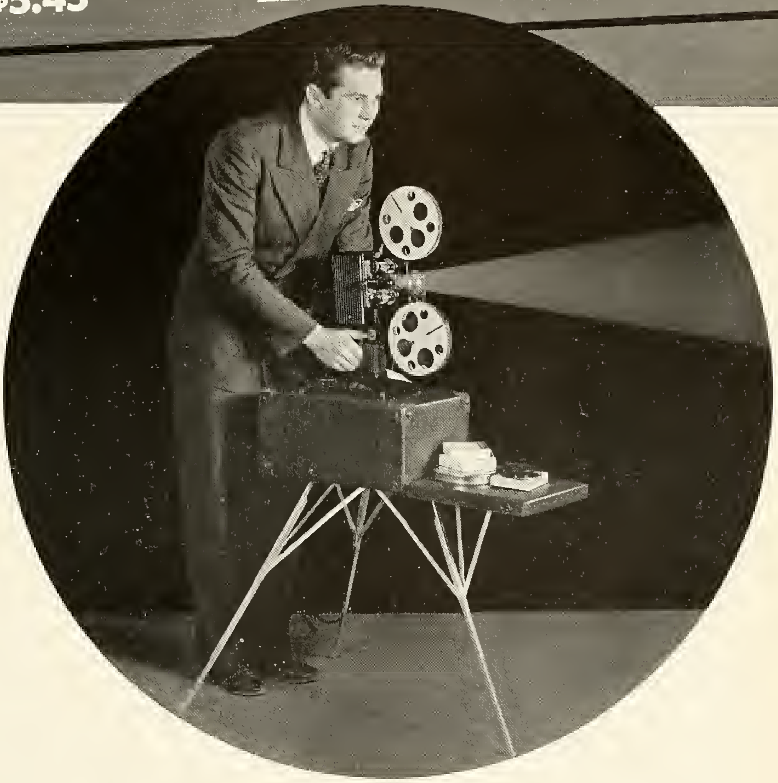
KODASCOPE G
$100

2″ f/1.6 LENS
$18

750 WATT LAMP
$5.45

PROJECTO CASE
$22.50

But. . . when you buy them as a complete outfit, the total cost is exactly $137.50



IT'S PROBABLE that you'd acquire this outfit, piece by piece, before very long. Probable . . . and natural, for every movie maker knows how really good every bit of it is.

Now there's an added reason for getting the whole business at once—a money-saving price of $137.50 for all four.

Kodascope Model G is the new ruling favorite among 16 mm. projectors. It's so easy to use, so "professional" in its quiet efficiency. At its regular price of $100, without lens or lamp, it is an excellent value. Under this combination offer, the value is even higher.

Of the six lenses available for Model G, the 2-inch *f*/1.6 is undoubtedly the favorite average-use lens. It gives you a screen image 26″ by 34″ at 15 feet, 42″ by 56″ at 25 feet.

And the 750-watt lamp is, of course, rich in brilliance. You need never fear that your screened movies will have that anemic, washed-out look; they'll be full-bodied, vivid.

And the Projecto Case is a hit. It becomes a three-legged projection stand, sturdy and thoroughly convenient. All closed up it is simply a handsome, compact carrying case.

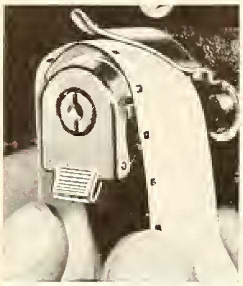
Get all four . . . and save money. Your dealer is authorized to extend this saving to his customers.

EASTMAN KODAK
COMPANY
ROCHESTER, N. Y.

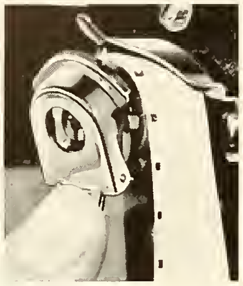
NOW *Filmo* SILENT PROJECTORS

Are Equipped with B&H SAFE-LOCK Sprockets for Easy Threading

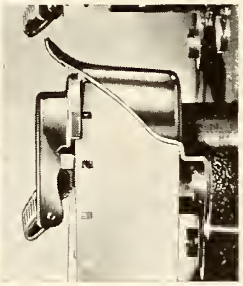
Now the new Bell & Howell SAFE-LOCK SPROCKETS and guards are built into all Filmo Silent Projectors as well as all Filmosound Projectors. They make threading film easier and quicker than you ever dreamed it could be. Anyone can do it—and incorrect threading is practically impossible.



Put film approximately in place on new SAFE-LOCK Sprocket. Guiding sheath directs film to proper position.



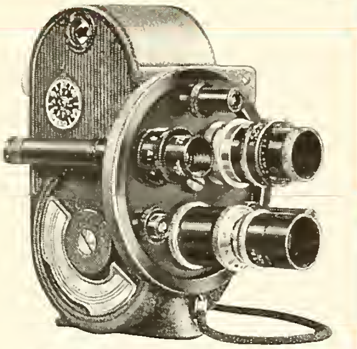
Press tab that opens sprocket guard. Slight movement of film in either direction will drop it into place on teeth.



Release tab and guard snaps shut, its edge riding over outer edge of film to hold film in place.

Trade Your Camera IN ON FILMO AUTO MASTER

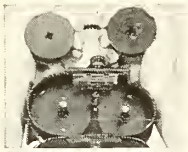
—the only 16 mm. magazine-loading camera with a Turret Head



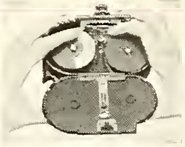
For 8 mm. Economy, Choose

FILMO "ARISTOCRAT" TURRET 8

Easy, fast loading; no film to thread; no loops to form



Film end is inserted in hub slot of empty spool. Then drop both spools over spindles, and . .



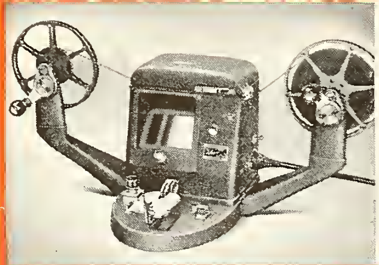
Camera is loaded. Now close the door—and "shoot."

Filmo Turret 8 mounts three lenses and matching viewfinder objectives on turret; press the button—what you see, you get. Positive-type viewfinder, magnifying critical focuser, and single frame exposure button. With speeds of 16, 32, 48, and 64 and Taylor-Hobson color-corrected 12½ mm. F 2.5 lens, $140.

TALK about a small, compact, lightweight, fast-loading, easy-to-carry motion picture camera that *equals* the newsreel camera for versatility—here it is. The three lenses that may be mounted on its turret make you master of ANY picture opportunity. By revolving the turret—an instantaneous action—you bring the desired lens *and* its matching viewfinder into photographic position . . . telephoto lens for distant objects . . . super-fast lens for poor light . . . and still another lens for average conditions . . . these and others, all at your finger tips instantly. A new, improved viewfinder provides amazingly clear, brilliant image—and *what you see, you get.*

You can change from black-and-white to color film even in mid-reel without fogging a single frame. You can load in three seconds with gloves on. There are four speeds, including slow motion, and control for animation work. A new built-in exposure chart gives readings in a single setting for *both* black-and-white and color film. Fast, color-corrected F 2.7 universal focus lens is standard equipment; Auto Master may be purchased with or without two other lenses for its turret. Priced from $195 with Steady-strap Handle. Precision-built by makers of Hollywood's professional equipment. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

New B&H Film Editing Aids



FILMOTION VIEWER *and* SPLICER

(For 8 mm. and 16 mm. film, a model for each)

Enables you to view your films as *motion pictures* when editing, rather than as a series of stills. Provides complete protection to film. Image in view screen of 16 mm. model is 3 x 2¼ inches; on 8 mm. model, 2¼ x 1¾ inches. You can easily improve your present editing outfit by detaching your B&H 136 Splicer from its base and mounting it on either the 8 mm. or 16 mm. Filmotion Viewer.

When B&H 136 Splicer and proper rewinders for your size film are attached to Filmotion Viewer (shown at left), you have a *complete* editing outfit.

The new Two-speed 16 mm. REWINDERS have a gear shift lever which provides three positions: (1) Low speed, 1-to-1 ratio, for editing; (2) neutral, to free the spindle; (3) high speed, 4-to-1 ratio, for fast rewinding. Reels turn same direction as crank is turned at either speed. Manual brake permits tight winding. Reels as large as 2000-foot capacity are accommodated. *Unit fits into present B&H add-a-unit line of equipment.* Mail coupon for complete details.

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.

Send detailed information about: ( ) Filmo Silent Projectors; ( ) Filmosound Projectors; ( ) Filmo Auto Master Camera; ( ) Filmo Turret 8 Camera; ( ) new film editing aids.

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Address. . . . .

City. . . . . State. . . . .

MM 10-40

PRECISION-
MADE BY *Bell & Howell*

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

NOVEMBER, 1940

25c

EVERY NEW MEMBER GETS—

The ACL Movie Book

The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE INC.
AMATEUR CINEMA LEAGUE INC.

IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES—OVER 100 ILLUSTRATIONS—FRAME ENLARGEMENTS—PHOTOGRAPHS—DRAWINGS! INTERESTING — NEW IDEAS — SIMPLY WRITTEN—ACCURATE—COMPLETE—FULL INDEX.

Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

The new book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information is correct — IT'S AN ACL PUBLICATION.

GET THIS NEW BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen — will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming—27 pages, *illustrated*
Titling technique—32 pages
Featuring the family—34 pages
Lighting personal movies—37 pages, *illustrated*
Films and filters—31 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

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420 Lexington Ave.
New York, N. Y., U. S. A.

Date ....

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year

Name ....

Street ....

City .... State ....

November 40

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR

Five dollars a year

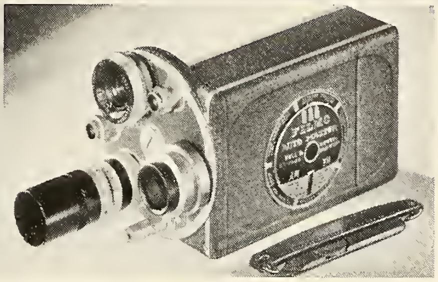
AMATEUR CINEMA LEAGUE, INC.

420 Lexington Ave. New York, New York, U. S. A.

It Takes a *Filmo* Movie Camera to Match Advanced Skill!

Filmo AUTO MASTER

...the only 16 mm. magazine-loading motion picture camera with a turret head



A masterpiece of precision by the makers of Hollywood's professional equipment. You can load it in three seconds and change from black-and-white to color film in mid-reel without fogging a single frame. Its positive-type viewfinder, enclosed and protected, provides sharp, brilliant image even in poor light—*and what you see, you get.*

The three lenses that mount on its turret head enable you to get those "now or never" pictures. A quick turn of the turret places the desired lens *and* its matching viewfinder in photographing position.

A built-in exposure chart gives readings in a single setting for both black-and-white and color film. It has four speeds, including slow motion . . . provision for making single frame exposures . . . starting button lock . . . Steady-strap Handle that swings it instantly into action. It is durable, light, compact, and *versatile.*

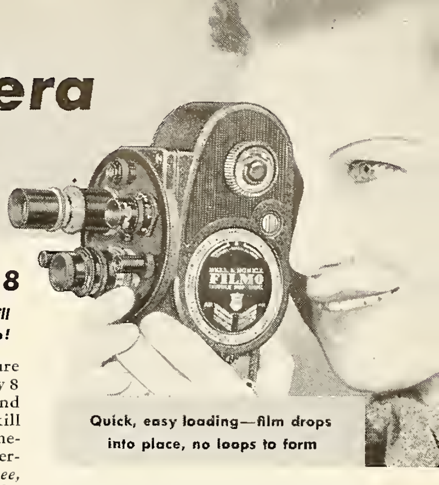
• •

With film speeds of 16, 32, 48, and 64, Taylor-Hobson 1″ F 2.7 universal focus lens.....................$195

Available on special order with speed range of 8, 16, 24, and 32 at slight additional cost.

Filmo TURRET 8

...keeps pace with your skill no matter how far you go!



Quick, easy loading—film drops into place, no loops to form

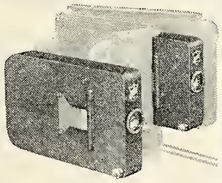
If you use an 8 mm. motion picture camera, Filmo Turret 8 is the only 8 that provides *all* the features and does the *precision* work your skill will eventually demand. Nevertheless—it is amazingly easy to operate. Press the button—*what you see, you get.* You focus attention on the picture—not on the camera.

Three lenses and their matching viewfinders mounted on the turret make you master of every movie opportunity. A quick turn of the turret and you have switched from a lens for average conditions to a telephoto lens . . . or to a wide-angle lens . . . or to a speed lens for shots in the shade. You can make pictures in black-and-white or full, natural color, indoors or out. It has four speeds, including slow motion, automatically reset film footage dial, built-in exposure calculator, critical focuser—every advanced feature built in, and every worthwhile accessory available.

With one lens—Taylor-Hobson 12½ mm. F 2.5..............$140

With provision for film wind-back for making lap-dissolves and double exposures..$172

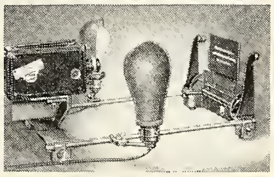
ACCESSORIES FOR FILMO AUTO MASTER



DIRECT FOCUSER—Slips into the camera in place of the film magazine and permits you to look through the camera lens while you adjust focus and determine exact field. Eliminates parallax entirely. Any lens may be focused with this accessory. The image on the ground glass is upright and magnified ten times. Price, $17.50.

FILMO FADER

May be used with either color or black-and-white film to "dress up" your pictures with many professional transitions. It makes fade-ins, fade-outs, wipe-ons, wipe-offs. Complete booklet telling how it works and how to use it sent free on request. Price, $17.50.



CHARACTER TITLER

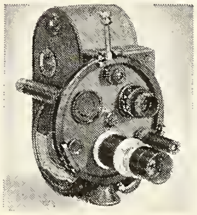
Produces fine titles on any 16 mm. film, with ease and assurance of accuracy: printed; hand-written, with fingers and pen shown in act of writing; animated letters; maps; graphs; diagrams; cartoons; miniature sets; small scientific subjects; etc. Visual centering. Camera is attached as shown, and adjusted to test card. Once adjustment is made, all following cards will be correctly centered. May be used horizontally or vertically. Price, $21.

EXTRA LENSES

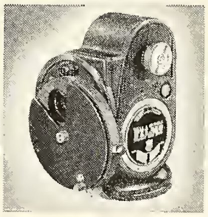
Shown here are some of the extra lenses available for Filmo Auto Master.

	Price
15 mm. F 2.5 T-H universal focus	$46.00
15 mm. F 2.5 T-H focusing	57.00
1″ F 2.7 T-H focusing	46.00
1″ F 1.9 B&H Lumax focusing	43.50
1″ F 1.5 B&H Extol focusing	70.00
1″ F 1.5 T-H focusing	76.50
2″ F 3.5 T-H focusing	57.00
3″ F 4 T-H focusing	74.00
4″ F 4.5 T-H focusing	76.50
4″ F 2.8 B&H Acura focusing	73.50
6″ F 5.5 T-H focusing	76.50
6″ F 4.5 T-H focusing	105.00

ACCESSORIES FOR FILMO TURRET 8

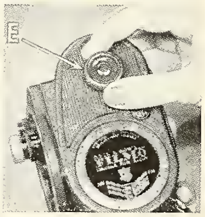


QUICK SHIFT ZOOM ATTACHMENT—Permits filming a new professional effect by providing a smooth, rapid shift from one lens to another without stopping the camera. In the finished movie, one scene slips off the bottom of the screen while another drops down from above. Zoom effects are achieved by filming the first scene with a standard lens, the second with a telephoto. Also produces wipe-offs and wipe-ons. Price, installed on your camera at factory, $16.50.



FILMO FADER and WIPE DISC

Permits making fade-ins and fade-outs, wipe-ons and wipe-offs, from any direction, and, if camera is equipped with film rewind, lap-dissolves as well. Spring driven, fully automatic. Adjustable arrow indicator, showing when special effect starts and ends, is visible in viewfinder, eliminating need for tripod in such filming. Price, with wipe disc, $17.50.

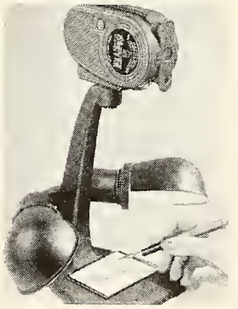


REWINDING ATTACHMENT

This device may be added to any Filmo 8. It permits lap-dissolves and double exposures. It may be purchased as original equipment—or added to your Filmo 8. When added at the factory to your single-lens Filmo 8, the price is $34.50.

When added to your Turret 8, the price is $37.

When ordered as original equipment, prices are $5 less.

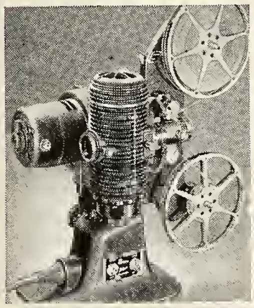


8 mm. TITLER—Consists of a pedestal, which has a card holder adjustably mounted upon its base, and provision for holding Filmo 8 Camera at the top. A cross-arm supports two sockets fitted with reflectors. The highly corrected copying lens mounted in the top of the pedestal is focused sharply on the title card. The card holder takes title cards approximately 3 1/4″ x 2 9/16″ and one dozen each of black and white cards are included. Price, for single lens 8, $25. For Turret 8, $27.50.

EXTRA LENSES

Two makes of lenses are offered for Filmo Turret 8 Cameras—Taylor-Hobson and Bell & Howell.

	Price
1″ F 2.7 T-H focusing	$46.00
1″ F 1.5 T-H focusing	76.50
1½″ F 3.5 B&H Telate focusing	46.00
1½″ F 3.5 T-H focusing	57.00
2″ F 3.5 T-H focusing	57.00
Hyper-Cinor Lens attachments for ½″ F 2.5 T-H lens on Filmo 8's—alters focal length to ¼″	21.00



Two Fine, Low-priced Projectors

FILMO 8 mm. PROJECTOR—Entirely gear driven—no belts, no chains. Gears fully encased for silence. Entirely automatic power rewind. Brilliant illumination—either 400- or 500-watt lamp. Fast F 1.6 projection lens interchangeable with longer or shorter focal length lenses. Cannot scratch film. Automatic lubrication. Precision-built throughout with Bell & Howell attention to detail. Price with carrying case, $118.

FILMO-MASTER 16 mm. PROJECTOR—Finest moderately priced 16 mm. projector ever produced by Bell & Howell. Entirely gear driven—no belts or chains. Enclosed gears. Power film rewind. 750-watt illumination. Fast 2-inch F 1.6 lens interchangeable with others from 5/8″ to 4″ for special purposes. Safe-lock sprockets prevent incorrect threading. Magnilite condenser. Capacity, 400 feet of 16 mm. film. Carrying case holds films and accessories. Complete with lens, lamp, and case . . . $139.

For detailed information about any of the cameras, projectors, or accessories mentioned here, use the coupon. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

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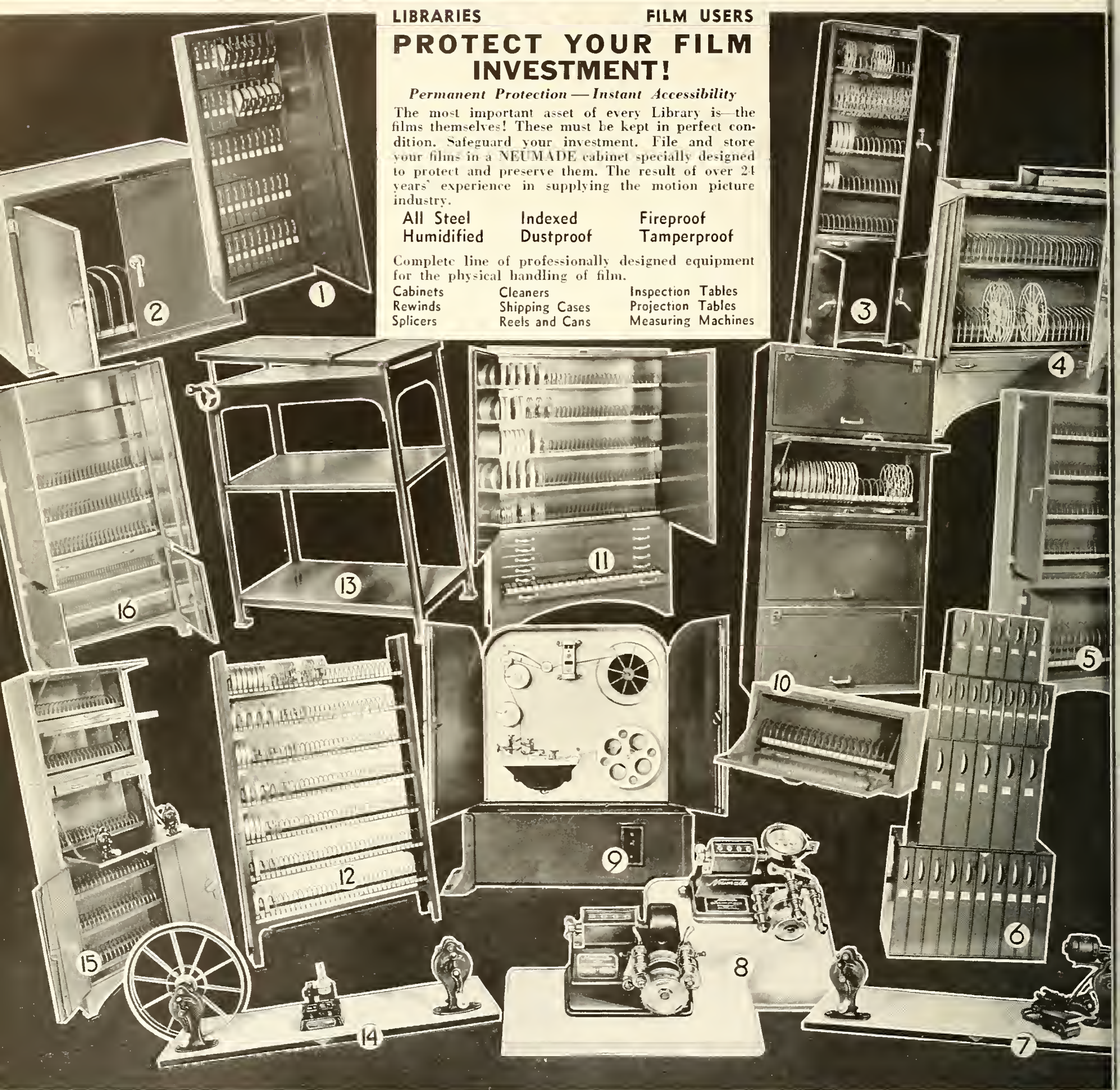

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No.
1. SAFE CABINET—Holds 50 reels, each in separate double wall compartment with door, handle, index card.
2. MM-16—For 800, 1200 and 1600 ft. reels, indexed, humidified; stack like sectional bookcases.

*3. **MM-102—Holds 100-400 ft. reels, humidified, key lock, large space in base for movie equipment.**

4. MM-55—For fifty 800, 1200 or 1600 ft reels; humidor drawer, double doors, key lock.
5. DC-415—Facilities for 92-400 ft. and 18 large reels; indexed; key locks.

No.
6. "ST"—Individual double wall compartments for one or two reels. Available in 5, 6, 8, 10 and 12 compartment units for all size reels.
7. PD-1—Motor driven rewind assembly operates at any speed easily controlled by foot pedal.
8. PRECISION MEASURING MACHINES—Complete line of single and multiple hub models for every need—frame or footage.

*9. **NEUVATOR—A "MUST" for every Library. Automatic film renovator; cleans, conditions, polishes and rewinds in one motor driven operation.**

10. INNOVATION—They stack like sectional bookcases; each unit complete cabinet for 20-400 ft. reels; add as your library grows.

No.
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13. T-134—Projector tilt table, adjustable up to 10″ rise; 2 sturdy shelves.
14. REWINDER BOARD — For 1600 ft. reels; 2 geared arms, Griswold Splicer, cement applicator, weighted porcelain panel—also JUNIOR MODEL for 400 ft. reels.
15. DC-200 — Combination storage and work unit; holds 120 reels, filled drop door shelf makes ideal work surface; 2 utility drawers.
16. COMBINATION—Example of specially developed units for specific needs. As shown, holds 100-8mm and 100-16mm reels with three shelf surfaces. Can be increased to 150-8mm and 160-16mm.

Only a representative group of the many Neumade products are shown here. Write for catalogue No. 16 mentioning items of particular interest.

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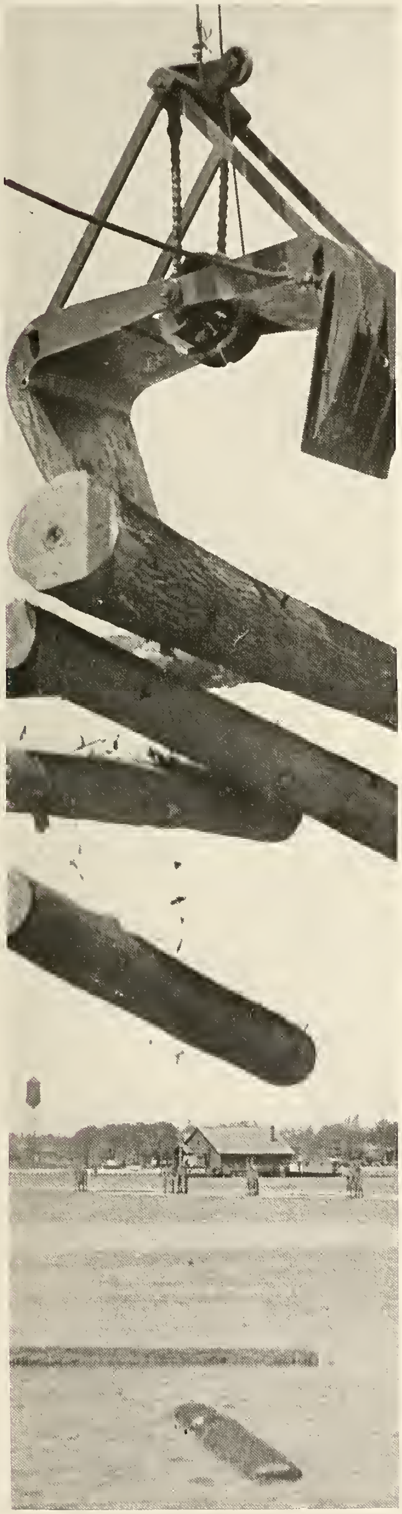
427 WEST 42nd ST. NEW YORK CITY

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Victor de Palma from F.P.G.



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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

Wollensak means Good Lenses

AN excellent example of a creative photographer's work is this shot, "Going Home," by Walter S. Meyers, associate of the Royal Photographic Society and a member of the Photographic Society of America. Exposed in a Guatemala street, the whole 35mm negative shows background which detracts from the picture. Artistic cropping produced this atmospheric masterpiece. The lens—an *f*4.5 2" Wollensak Enlarging Velostigmat. Mr. Meyers has used Wollensak lenses for still and cine work for over a quarter of a century. Improve *your* photography with a Wollensak.

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- ★ AMERICAN DEFENSE STARTS!
- ★ BRITAIN GETS U. S. DESTROYERS!
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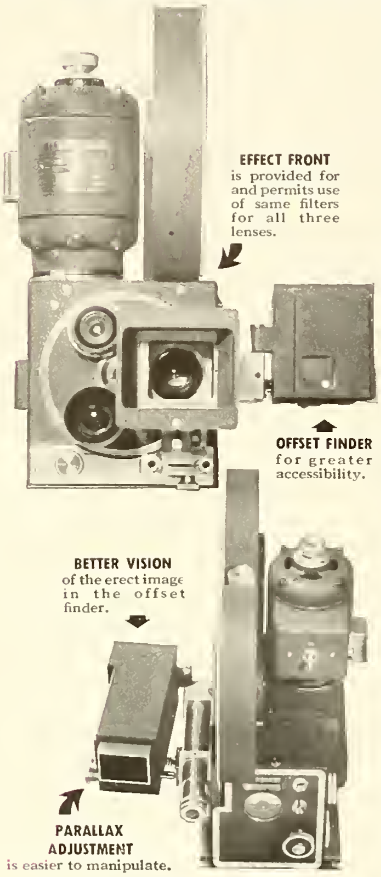
A NEW CAMERA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is provided for and permits use of same filters for all three lenses.
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is easier to manipulate.

by BERNDT-MAURER

Continuing to anticipate the needs of those cinematographers whose work requires a 16 mm. camera that's professional both in appearance and performance, B-M introduces a new camera with the extra advantages described above.

In addition to these *extras*, the new camera possesses all the other features which have previously placed the B-M 16 mm. motion picture camera in a class by itself, such as:

1. Claw and registration pin movement — pin located precisely at picture aperture.
2. Automatic fades and dissolves.
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4. Gear-driven 400 ft. film magazines.

The new camera is available in models for both sound and silent filming. Write for additional information.

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Closeups—What filmers are doing

Benjamin F. Farber, jr., ACL, who presents the cinematic case for the church, knows in a varied number of ways whereof he speaks. As the son of Dr. Benjamin F. Farber, pastor of New York's Fourth Presbyterian Church and one time Moderator of the entire New York presbytery, Benjamin, jr., has seen the church solve its problems of pictures and projection from the intimate inside viewpoint of the family circle. As associate for two years in the League's continuity consulting service, he has expert experience in the important problems of religious film planning. As cameraman and head of film production for the Board of Home Missions of the Methodist Episcopal Church, in Philadelphia, he has carried these plans through to practical fruition in thousands of feet of 16mm. film.

In the school field, we could scarcely bring you, for this number of Movie Makers, two better equipped authors than Dr. E. DeAlton Partridge, who tells of an actual film making experiment in the classroom, and Eleanor D. Child, who gives you a guide for film evaluation—both in and outside the schoolroom. Dr. Partridge keeps the wolf from the door as assistant professor of education, at New Jersey State Teachers College, in Montclair, and in his spare time serves as national director of research for the Boy Scouts of America. He is coauthor of *Time Out For Living* and editor of the *Living With Leisure* series. Miss Child, as head of audio visual education in the schools of Greenwich, Conn., has made a national reputation with her use of movies in teaching and experimental productions with the Greenwich High School Photoplay Club. Much of their work has been described in detail in this magazine.

Arther Wolff, ACL, well known in Chicago's cinematic circles, sends in a late report on his current chef d'oeuvre—an ambitious film story based on the life of Abraham Lincoln. Historic incidents in Springfield, Ill., will be recreated against their natural settings, and the film will present in some detail the annual pageant, *New Salem Years of Abraham Lincoln*, just staged in New Salem Park. Mr. Wolff reports that he has received the finest kind of cooperation in this venture from the producers of the drama and from the officers of the Abraham Lincoln Association, in Springfield.

What seems to us a record in long distance movie making missionary work comes to light recently in a letter from L. B. P. Armit, ACL, who applied for membership in the League from his address in Port Moresby, Territory of Papua, 1800 miles north of Sydney, Australia. About a year ago, you may remember, the editor of this magazine was so bursting with an excess of ideas on his favorite subject that he up and wrote himself a book—*Make Your Own Movies.* Although this fine, fat volume was published commercially, author Gale managed to slip in some pretty fair plugs for the old Home Team, here at 420 Lexington Avenue. It was, reports Mr. Armit, from this bread cast upon the waters (the Atlantic, Pacific and South Seas, no doubt) that he first heard of the ACL.

More than two hundred invited guests attended a special screening of *The Glory of our National Parks,* presented recently by John V. Hansen, ACL, League vicepresident, in the California Building of the Golden Gate International Exposition. The presentation was arranged at the invitation of the California Commission of the Fair.

In the course of looking at ten thousands of feet of film monthly, we see some pretty strange things, but there has been nothing lately to beat the odd angularity of the baby moose in *Voyageurs,* an 8mm. picture by Eugene S. Freeman, ACL, of Halifax, N. S. Since we're not the outdoor type, this fishing and hunting stuff was news to us anyway. But these bumbling babies really had us stopped. There was a pathetic look about them, like the tottering little calf we saw once on a farm and, since they were in the woods, we took a big guess and called them moose. Luckily, we were right!

Clarence J. Berkemeier, ACL, a beginning movie maker and a recent member of the League, writes in to say that he'd be glad to hear from other brothers in our chosen clan. He's at 1137 Washington Avenue, in Evansville, Ind., if you want to write or call.

If you are going to have, or already have, a baby in your household, you're probably familiar with *Bet It's A Boy,* the charming book by Betty Bacon Blunt. We can't report accurately on the familial expectations of Dudley E. Porter, ACL, of Los Angeles, but we do know that he sent in for checking as attractive a script of that volume, for production in 8mm. Kodachrome, as we have seen in a dog's age. Just to get the right flavor, the entire thing was illustrated with pencil sketches based on the amusing and graphic drawings which Miss Blunt presents.

End of the hunt

WHETHER you're an 8 or 16 mm. enthusiast, you need look no longer for the film that has everything you want. It's Agfa Hypan Reversible!

You'll find 16 mm. Hypan Reversible the ideal medium for outdoor work. It is a high-speed film, fine-grained and fully panchromatic. When projected, you'll like its brilliant gradation that adds a snap and sparkle to all your scenes.

And for use with all Double-8 cameras, there is the extremely fast and fine-grained "Twin Eight" Hypan Reversible. For either indoor or outdoor use, it has a well-balanced panchromatic emulsion with excellent resolving power and effective anti-halation coating.

For better movies, try either of these better films. Soon. Agfa 16 mm. Hypan Reversible in 100 ft. rolls is $6.00; in 50 ft. rolls $3.25. Agfa "Twin Eight" Hypan Reversible in 25 ft. (double width) rolls is $2.25. Prices include processing and return postage.

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8 mm. and 16 mm.

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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

The Chance to Lose, 1 reel, 35mm. and 16mm. sound on film, black and white; produced by Wilding Picture Productions, Inc.

OFFERED TO: schools, churches, movie clubs, club showings and other large groups.

AVAILABLE FROM: Wilding Picture Productions, Inc., 7635 Grand River Avenue, Detroit, Mich.

The Chance to Lose is a new and important safety movie, produced for the Plymouth Division of the Chrysler Corporation. It covers all phases of safe driving and shows the results of carelessly handling a car.

EDUCATOR'S COMMENT: Not suitable below high school level. The film should be followed by a discussion of the causes of highway disasters and how drivers can be made more cautious.—*E. D. C.*

Precious Land, 1 reel, 16mm. sound on film, black and white.

OFFERED TO: only organized groups; churches, schools, clubs, colleges, industries, etc.

AVAILABLE FROM: The Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City; 19 South La Salle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.

Precious Land, filmed by a noted American cameraman, presents a highly informative study of the Japanese farmer's never ending fight to feed the nation on the tiny patches of land that nature has given him. The whole cycle of rice culture is shown, from the first plowing of the muddy fields to the threshing by hand. There is a glimpse of the silk industry, as farm women unreel the gossamer threads from the cocoon and start them on the long journey to American stocking mills. In asking for this film, name the institution you represent and give three alternative booking dates.

EDUCATOR'S COMMENT: Excellent for units on Japan, particularly units on food and clothing. An outstanding film for almost any grade.—*E.D.C.*

First Century of Baseball, 4 reels, 16mm. and 35mm. sound on film, black and white.

OFFERED TO: schools, churches, movie clubs, club showings and other large groups.

AVAILABLE FROM: Wilding Picture Productions, Inc., 7635 Grand River Avenue, Detroit, Mich.

First Century of Baseball gives the history of baseball, since its inception to the present day, and shows how the game has evolved from a simple boys' game to a highly involved form of entertainment. Scenes of baseball games 100 years ago give good ideas of the history of this sport and of the costumes of that period. Slow motion shots of how to hold the ball, throw it, hold the bat, catch the ball and slide to bases are very instructive for teams. Umpiring rules and closeups of famous players add interest.

EDUCATOR'S COMMENT: Can be used advantageously in school assemblies, from 6th grade through high school. Best shown in early spring, to create an interest in school baseball season. Excellent for men's clubs.—*E.D.C.*

Tree of Life, 1½ reels, 16mm. and 35mm. sound on film, black and white.

OFFERED TO: civic, farm, school, club and other groups.

AVAILABLE FROM: Office of Motion Pictures, U. S. Department of Agriculture, Washington, D. C.

Tree of Life deals with the sustained yield management of forests. The part that forests play in community prosperity and improved standards of living, when they are managed for sustained yield of their products, is forcefully depicted.

EDUCATOR'S COMMENT: Excellent for units on conservation of natural resources, lumbering and the big timber States. Grades 4 to 10 approximately. A free teacher's guide is available for this film, upon request.—*E.D.C.*

Let's Go Fishing, 2 reels, 16mm. and 35mm. sound on film, black and white; produced for the General Motors Corporation.

OFFERED TO: schools, churches, movie clubs, club showings and other large groups.

AVAILABLE FROM: Wilding Picture Productions, Inc., 7635 Grand River Avenue, Detroit, Mich.

Let's Go Fishing shows in a most informative, yet humorous, manner the correct and incorrect methods of choosing rods and bait, putting the bait on the hook, casting, pulling the fish in, disregarding small fish, etc. It stresses good sportsmanship.

EDUCATOR'S COMMENT: An excellent film for men's groups. Has no place in schools, unless for some club interested in this sport.—*E.D.C.*

4,000 Gifts of the Forest, 2 reels, 16mm. and 35mm. sound on film, color.

OFFERED TO: farm, school, civic, club and other groups.

AVAILABLE FROM: Office of Motion Pictures, U. S. Department of Agriculture, Washington, D. C.

4,000 Gifts of the Forest is a pageant in color, with the Douglas Fir presiding. This film shows the multitude of products derived from trees and wood cellulose, including various forms of lumber, rayon, movie films, newspapers, plastics, lacquers, dyestuffs, naval stores and the like.

Quimby Pumps, 1 reel, 16mm. Kodachrome silent; produced by Fred Glen Small.

OFFERED TO: industrial and educational groups.

AVAILABLE FROM: W. T. Quimby, Quimby Pump Company, 340 Thomas Street, Newark, N. J.

Quimby Pumps gives general information on centrifugal and rotary pumps and particular information about the Quimby Pump Company products. The various types of pumps are taken apart, to show how they work.

This is Japan, 1 reel, 16mm. sound on film, black and white.

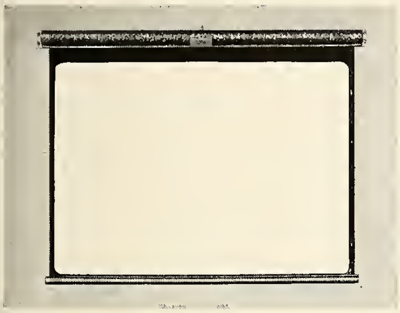
OFFERED TO: only organized groups; churches, schools, clubs, colleges, industries, etc.

AVAILABLE FROM: The Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City; 19 South La Salle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.

This is Japan is a movie portrait of the island empire, comprising a rapid armchair survey of natural and man made beauty — the pounding surf, the Imperial Palace, the shrines, steaming hot springs, tame deer and picturesque fishing villages, as well as graceful Mount Fuji and the famous cherry blossoms. The whole is woven into an excellent picture of modern and colorful Nippon.

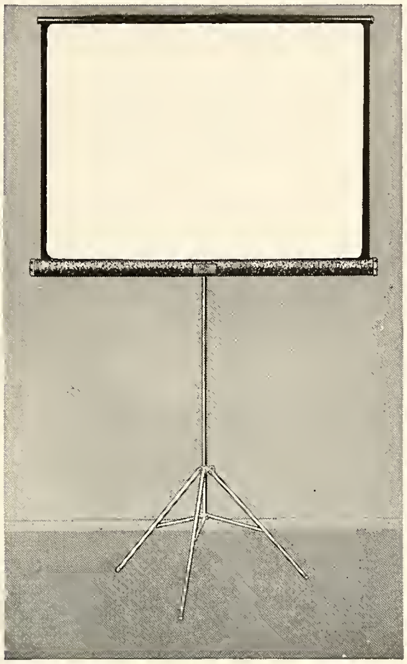
Name This New DA-LITE TRIPLE-DUTY SCREEN

AND YOU MAY WIN $200.00



Used as a Hanging Screen

Used as a Table Model



Used as a Tripod Screen

3 SCREENS IN ONE - 30" x 40" only $7.50*

$200.00 FOR A NAME! That's what you will receive if the name you suggest for Da-Lite's sensational new screen is considered best by the judges. There are 139 prizes, totaling $1,050.00. You can send in as many entries as you wish! All you have to do is suggest a name for this screen and give in 25 words or less your reason why you think the name is best.

FACTS ABOUT THE SCREEN: It is a *triple-duty screen* that can be used as (1) a *tripod* screen, (2) a map-type *hanging* screen, or (3) a *table* screen, quickly set-up on a desk or table. The surface is Da-Lite's famous *Glass-Beaded* surface—ideal for color or black and white pictures. Our tests show that it provides maximum illumination to wider angles than ordinary beaded screens and stays white longer than any other white surface. The screen (a 30" x 40" size), case, folding tripod and special Da-Lite two-ply spring support for setting up on a table are all offered at the amazingly low price of $7.50.*

See this new Da-Lite Screen at your dealer's! Compare its features—you'll agree it is top value in the low-price class—just as the Challenger, Model B, Electrol and other Da-Lite Screens are leaders in their respective fields.

NOW FOR A NAME! Send your first entry today—on the entry blank below. You can get other blanks from your dealer. But mail your first suggestion now! It may WIN $200.00.

* *Price slightly higher on Pacific Coast.*

$1,050.00

IN 139 PRIZES

Contest Closes December 31, 1940

First Prize-Cash	**$200.00**
3 *Second Prizes-Cash, each*	**$40.00**

10 *Third Prizes of* **Da-Lite Projector Stands, Retail Price each $18.00***

These stands are adjustable in height and have tilting rotating platform. They are ideal for showing movies, for use as a camera tripod or a support for clamp—on type light reflectors.

25 *Fourth Prizes of* **Da-Lite No. 2 Unipods, Retail Price each $6.00***

This popular camera support has a neck strap and is adjustable in height from 11" to 17". For movie or still camera. Weighs only 12 ounces.

100 *Fifth Prizes of* **Da-Lite 22" x 30" Junior Screens, Retail Price each $4.00***

This has Da-Lite's Glass-Beaded screen surface and special two-ply spring wire support for setting up on a desk or table.

139 *Prizes Total Value* **$1,050.00**

Follow These Easy Rules!

1. Suggest a name for DA-LITE'S NEW GLASS BEADED Combination Tripod-Hanging-Table screen and give in 25 words or less your reason why you think this name is best.
2. Send in as many entries as you wish. Mail to DA-LITE Screen Contest Editor, 215 N. Michigan Ave., Chicago, Illinois.
3. The contest closes December 31st, 1940. Your entries must be post-marked not later than midnight, December 31st and must be received by us within ten days.
4. An independent, experienced contest organization will have complete charge of the contest. They will judge all entries from the standpoint of originality, uniqueness and applicability of the name suggested in conjunction with the sender's reason for recommending it. Decision of judges will be final. In case of ties, duplicate prizes will be awarded. All entries become the property of DA-LITE Screen Company, Inc., Chicago, Ill. No entry will be returned.
5. Any one living in continental United States may compete, except employees of DA-LITE Screen Company, Inc., and its advertising agency or their families. The contest is subject to Federal, State and Local regulations.
6. Prizes with a total value of $1,050.00 will be awarded. First prize is $200.00 cash. See complete list of prizes at upper right.
7. All winners will be notified by mail. A complete list of the winners will be sent on request of any contestant enclosing stamped, addressed envelope.

ENTRY BLANK *Mail Now!*

CONTEST CLOSES DECEMBER 31, 1940

DATE........................

DA-LITE SCREEN CONTEST EDITOR
Dept. 11 M.M.
215 N. Michigan Avenue, Chicago, Ill.

For the new Da-Lite Glass-Beaded Triple Duty Screen I suggest the name: ....

My reasons* are: ....

....

....

....

* Limit statement to 25 words or less.

NAME ....

ADDRESS ....

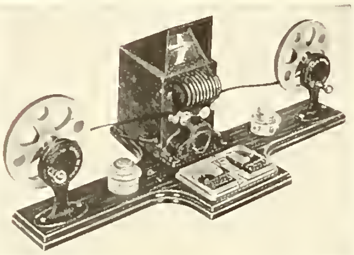
CITY .... STATE ....

NAME OF DEALER ....

CRAIG EDITING EQUIPMENT

A GIFT FOR THE *Entire Family*
ENJOYED THE *Entire* YEAR

8mm. PROJECTO-EDITOR — FOR ACTION EDITING



THE HOLLYWOOD STUDIO WAY;

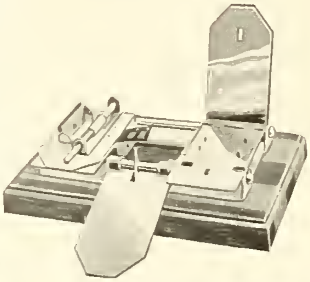
a smoothly animated viewing device allowing careful inspection, slow motion if desired, of actual movement on its brilliant miniature screen.

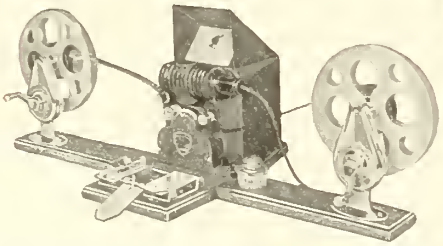
The 8mm model, as illustrated at left, complete with 8mm Junior Splicer and Rewind combination . . . mounted on a hardwood base with a bottle of Craig Safety Film Cement **$27.50**

8mm Projecto-Editor alone........ **$22.50**

CRAIG 16mm. SENIOR SPLICER

A professional type dry splicer—for sound or silent film. Its unique design, combined with precision machining and sturdy construction, has made this the outstanding splicer for the amateur. Only 4 easy operations to make perfect, straight splices . . . quickly . . . accurately . . . and without wetting the film. For Sound or Silent Film........ **$10.00**





CRAIG 16mm. PROJECTO-EDITOR

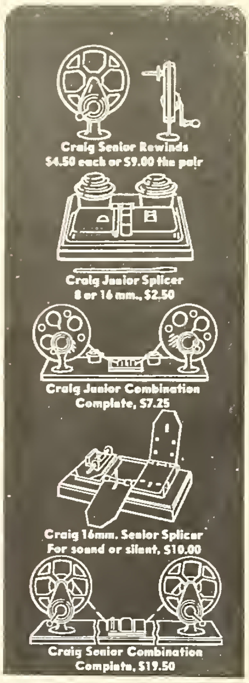
Incorporates the same famous "Action-Editing" principle as the 8mm model. Complete with Senior Splicer and Rewind Combination, Safety Film Cement and Hardwood Base........ **$49.50**

Projector-Editor unit alone........ **$35.00**

It takes proper *Editing* to make modern fast-moving, interest-sustaining movies. Through the careful selection of desired scenes, their rearrangement into proper sequence and the insertion of titles—many random shots can be transformed into smooth-running sequences that everyone will enjoy seeing.

Your entire family will derive increased enjoyment from your home movies when they are edited with *Craig Editing Equipment*. For utmost satisfaction, insist on CRAIG—there is no finer gift.

Ask Your Dealer or Write for New, Free folder



Craig Senior Rewinds
$4.50 each or $9.00 the pair

Craig Junior Splicer
8 or 16 mm., $2.50

Craig Junior Combination
Complete, $7.25

Craig 16mm. Senior Splicer
For sound or silent, $10.00

Craig Senior Combination
Complete, $19.50

CRAIG "*Makes Editing a Pleasure*"

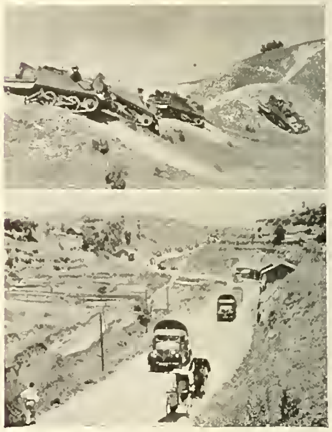
CRAIG MOVIE SUPPLY CO.
1053 S. OLIVE ST. • LOS ANGELES, CALIF.

Castle Films have recorded vital year

NO year, within the memory of movies, has been so weighted with portentous occurrences as has the one now drawing to its eventful close. This, indeed, has been a history making year, above all others. In a greater measure than before, it has fallen to the lot of the substandard film medium to bring these events to all who use 8mm. or 16mm. projectors.

Throughout the year, newsreel cameramen have recorded world events on every front—on the sea, in the air, in cities where the civilian population is bearing the brunt of war's horrors, in nations where war may strike at any moment and in far flung outposts where the conflict is echoed.

Wide World



• In the Castle *News Parade of 1940*—top, patrolling the Sussex Downs in England; bottom, freight transport on the Burma Road.

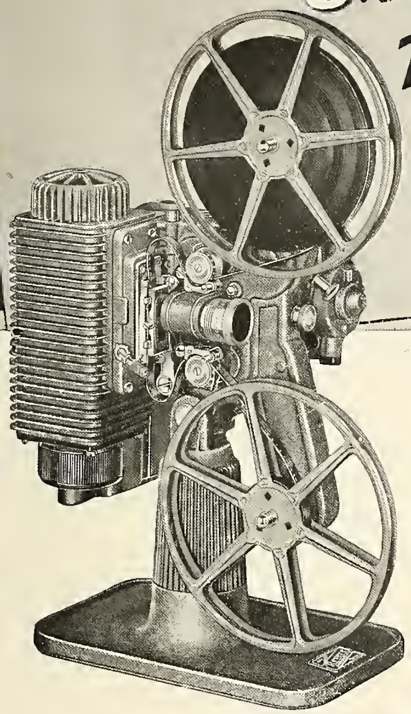
Castle Films, Inc., has prepared an outstanding edition of its *News Parade of 1940*, which, it is said, will cover the key events of the past year. It will include scenes of such important happenings as Britain's stalwart stand, the arrival of royal refugees in England, the exchange of American destroyers for strategic bases in the Atlantic. It shows those who are working for America's defense, the millions registering for America's first peacetime conscription, the Presidential election this month, the strife in the Orient and what has happened in Indo-China.

Not only have these movie records a direct bearing on the course of present history, but they will constitute absorbing material for study in times to come.

HIGH QUALITY AND LOW COST MAKE THE Revere 8 M/M PROJECTOR

The Greatest Value

IN THE HOME MOVIE FIELD



Revere Model 80 Series B 8 mm. Projector

This powerful projector with every professional feature for better and smoother projection, sets the pace for quality and value. With 500 Watt lamp and 1" f1.6 lens. COMPLETE only

$59.50

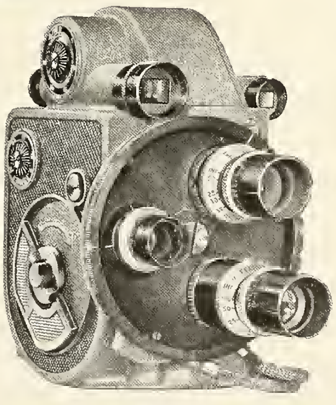
Revere offers you a complete Projector at this low price; made possible only because of its modern manufacturing facilities and its scientific production methods . . . has every mechanical and optical feature to insure brilliant, steady projection of your 8 mm. movies.

- **Brighter Black & White and Color Movies**
  500 Watt lamp. Powerful F 1.6 lens.
- **Sharper, Steadier Pictures**
  Duplex shuttle film mechanism, 10½ to 1 ratio.
  Self-adjusting film guide in gate assembly eliminates unsteadiness, usually caused by variations in film width and splices.
- **Greater Film Protection**
  Double blower cooling system for lamp and film.
  Larger 15 tooth sprockets with "Safety-roller" film guides.
  Recessed aperture shoe and film track (prevents film damage)
  Automatic "Quick-Action" safety shutter.
- **Easier Operation and Maintenance**
  Simple "Three-point" threading system.
  Manual clutch control for still projection.
  Fully enclosed Rewind mechanism (Sprocket Drive)
  300 foot reels (for longer shows)
  Removable Aperture shoe for quick cleaning.
  Variable motor speed control.
- **Longer Life**
  Heavy-Duty Ball Bearing AC-DC motor.
  Revere has *no belts*—positive gear-drive.
  Superior cooling system—prolongs lamp life.
  Precision-built-quality construction, fully guaranteed.

These are only a few of the features. *Ask your dealer for a demonstration.* Like thousands of other users you, too, will agree the Revere 8 mm. Projector is the greatest value in the home movie field. Write for literature now!

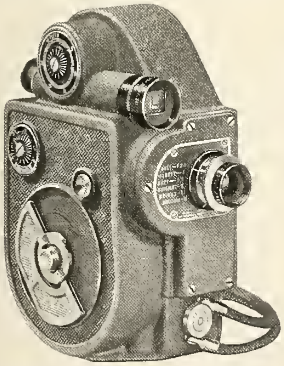
You Will Like the Quick Loading of Revere Cameras

Changing from colored film to black and white after each 25 feet is a simple matter for the Revere owner. The exclusive Revere Sprocket Film Control forms a loop in the film automatically and prevents film jamming.



Revere Model 99 Turret Camera

Offers all the conveniences of the professional type Cameras at a remarkably low price. Complete with two optical view finders and one Wollensak 12.5 mm. F2.5 lens. Complete **$65.00**



Revere Model 88 Camera

Complete with Wollensak 12.5 mm. F3.5 lens in removable universal focus mounting **$29.50**
With F2.5 lens. Complete **$39.50**

Revere Double 8 Cameras are Licensed under Eastman Spool and Spindle Patents

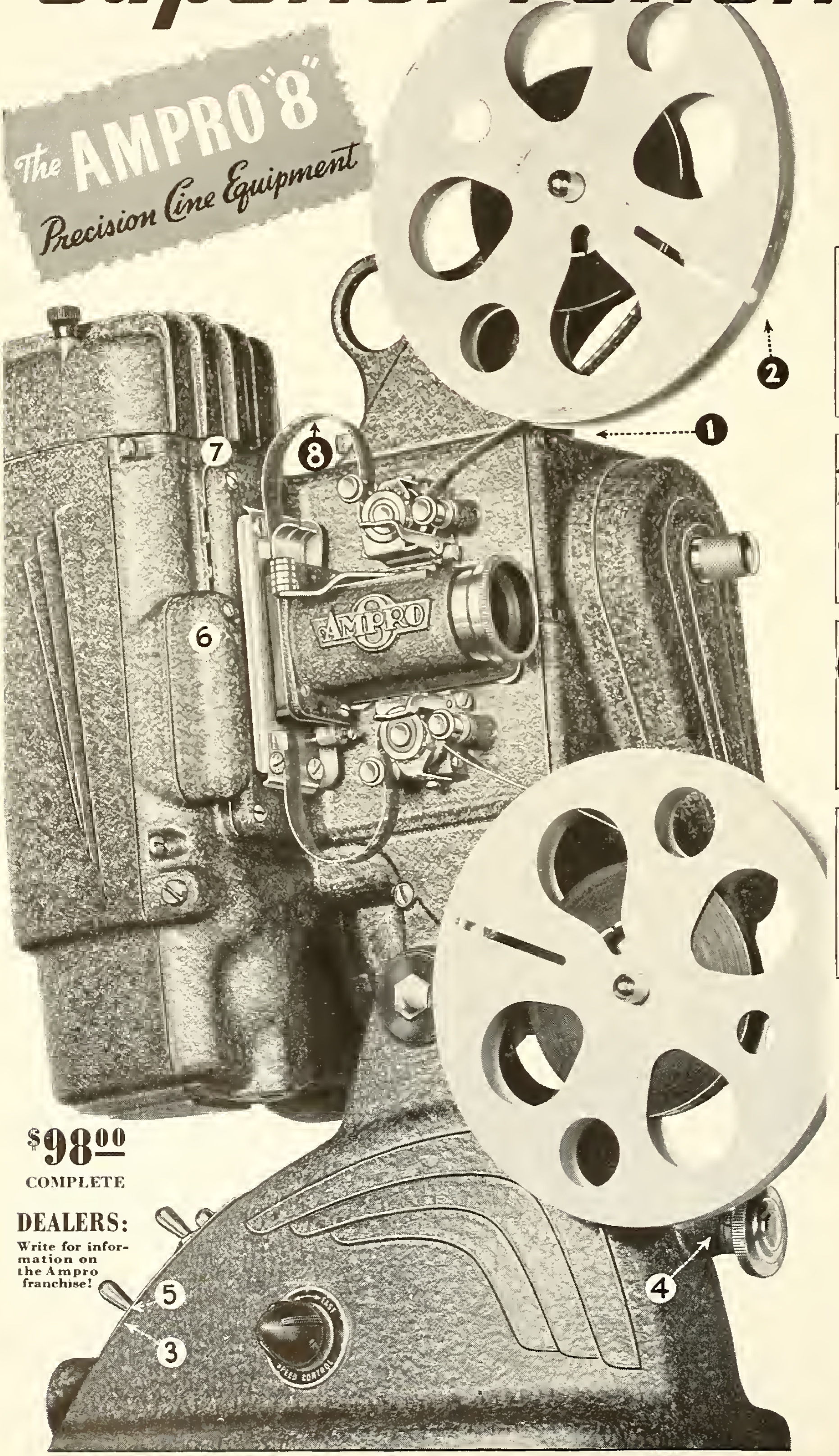
REVERE CAMERA COMPANY · CHICAGO

PHILADELPHIA · KANSAS CITY · MINNEAPOLIS · LOS ANGELES · DALLAS

Revere Camera Company
Dept. 11 M.M., 328 East 21st Street, Chicago, Ill.
Send complete facts on Revere 8 mm. Projectors and other Revere motion picture equipment.
Name ....
Address ....
City .... State ....
For Canadian prices, write to Ryerson Film Service, 299 Queen St., West, Toronto.

WHY YOU GET
Superior Performance

The AMPRO "8"
Precision Cine Equipment

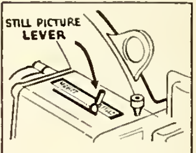


$98.00
COMPLETE

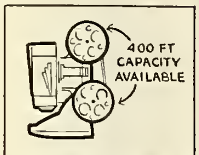
DEALERS:
Write for information on the Ampro franchise!

FROM THIS NEW 8mm. PROJECTOR

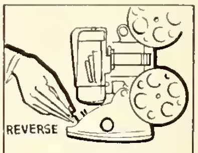
Here are a few of the reasons why this new Ampro "8" gives you full 16mm. quality projection—why it enables you, at last, to show your 8mm. pictures under ideal conditions.



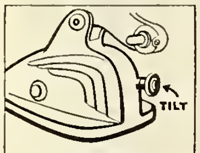
1 STILL PICTURES for detailed study



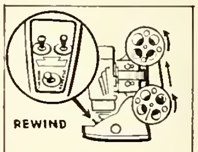
2 400 FOOT REELS if desired



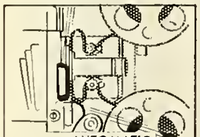
3 REVERSE SWITCH for humorous effects

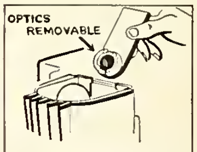


4 PRECISION TILTING CONTROL

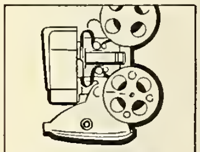


5 AUTOMATIC REWIND use reverse switch only


6 AUTOMATIC PILOT LIGHT facilitates threading



7 REMOVABLE OPTICS for quick cleaning


8 EASY THREADING over large sprockets

SEND FOR CATALOG

giving all the features and specifications of this new Ampro "8"—and full information on the complete Ampro line of 16mm. silent and sound-on-film projectors. Ampro projectors are standard equipment in many thousands of schools, universities, government departments, U. S. Army and Navy, churches, clubs and homes.

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

MM1140
Ampro Corp., 2839 N. Western Ave., Chicago, Ill.
☐ Please send me full details on the new 8mm Ampro Projector. ☐ Also the complete Ampro 1940 Catalog of 16mm Projectors.
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AMPRO

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

A social value

IN THIS number of Movie Makers there has been assembled a group of discussions about the wide use and genuine service of what we have come to call "library films." How teachers can best use films and how churches are making films work for the advancement of religion are the subjects of articles to be found later in these pages. Currently available films are reviewed. Two practical discussions about the care of frequently used movies and about a convenient portable projection cabinet also bear upon the matter of library films.

The library film is usually one that has served previously in theatrical entertainment or for some special purpose. It has been produced on 35mm. stock and has been reduced to 8mm. and 16mm. widths for use in the home, the church, the club and the school. Because of the ephemeral nature of theatrical motion picture products and because the theatrical movie business lays emphasis continually on that which is new and startling, there has been some tendency to characterize non theatrical films as leftovers.

As a matter of fact, this characterization is wide of the mark, whatever the theatrical movie people may say or think. In cold truth, the substandard libraries are doing something that has long and badly needed doing.

They are making available to a world of film lovers the good pictures that otherwise would pass through the theatrical movie hopper and find a quick resting place in film vaults or in ashcans. They are choosing from the Hollywood product those films that are capable of social and educational use by the ever widening motion picture fields outside of commercial theatres. They are also, reasonably enough, choosing many films that have no purpose except that of entertainment, because they are not limited ideologists, but practical business men who are proud of their jobs and who feel that their jobs are of enough value to the world, so that they may include both social significance and social recreation.

Moreover, the substandard film libraries, by prolonging the life of pictures and by rescuing them from oblivion after ephemeral showing in the theatre, are encouraging the production, both on standard and substandard film widths, of movies that are not necessarily shaped to the task of pleasing millions of casual theatre goers. They are making it possible to distribute movies that are planned to serve special audiences. Thus they are widening the social usefulness of the movie and expanding its development as the art of the people.

The substandard film libraries have, through their Allied Non Theatrical Film Association, made a definite bid for the respect and the support of the non theatrical users of good movies, in the home, the school, the church and the club. The members of the Association are business men but, they declare, they are also men who have enough vision to see that what they are doing is socially important.

Movie Makers believes that film libraries should be given belated thanks by the educators, the churchmen and the home movie showers who have so deep an interest in movies that they should be grateful to organizations that are increasingly preserving good pictures for continued and daily use. The future will record their contribution.

Keeping films in order

How to insure that they will always be usable

FREDERICK G. BEACH, ACL

THERE is no case on record of a film—8mm. or 16mm., reversal or positive print—which has mutilated or damaged itself in any manner whatsoever!

Much as we hate to admit it, practically all damage to film is caused by ourselves alone. Neither 16mm. nor 8mm. movie film deteriorates or scratches or tears itself, if it is properly handled and properly stored. As a matter of fact, we cannot even blame faulty equipment for damage that films may suffer in use, for but a fraction of one percent of all accidents to film may be laid to cine equipment—camera, projector or editing device.

Further, no appreciable amount of damage is caused by bad storage, if one eliminates carelessness and the human element. One really must go out of his way to store film under bad conditions. The bottom shelf of a cool closet that contains neither radiator nor steam riser is ideal. For the large stocks of film in schools and other institutions, neat metal containers and racks are available.

Exhaustive tests by United States Government bureaus have shown that acetate film, which is used for all 16mm. and 8mm. films, originals or prints, is a remarkably stable medium. It is far more stable than the nitrate motion picture film used for 35mm. theatrical purposes. We can dismiss film deterioration or film shrinkage as of no importance, when we discuss the damage that might be done to 16mm. or 8mm. film.

The truth is that we have no alibi, if film is damaged in our hands. It is a reasonably tough product, and hard treatment or carelessness is required to harm it. Carelessness is the chief enemy of motion picture film.

First, let us consider the harm that may come to a film when it is not in the projector. It may be torn by rough operation of the rewind, although ordinary care would prevent this. It may be damaged by abrasions on its soft emulsion surface, or liquids may be accidentally poured on it. The remedy for both of these possible difficulties is to keep the film, when it is not in use, in one of the metal containers designed for the purpose. The container will keep out dust, and it will protect the film from the casual physical accidents that might happen to any similar object—a book, for instance.

The damage that dust can do to a film is greater than one would think. Dust settles on a film that is exposed to air for any length of time. The dust settles between the coils of a loosely wound reel, and there it is, ready to scratch the emulsion surface when one coil slips in relation to another, during rewinding or projecting.

The answer to this problem, in so far as storage is concerned, is easy—keep all your reels in film cans. Do not allow reels of film to lie uncovered on shelves or on work benches. Make a practice of returning each reel to its can when you are through with it. Simple? Yes, but this precaution, that many take for granted, would save a lot of footage from unsightly scratches and minor abrasions.

Before you start to rewind, splice or inspect a film, dust the equipment that you are going to use and, also, the top of the table on which loose coils of film may fall. If you are editing a film, clean each splice carefully and, when you have completed the work, run the whole reel between the folds of a soft cloth, held in the hands.

Inspect your own films on a rewind, from time to time, and particularly before you begin to project them. Most advanced amateur movie makers carefully inspect each reel before a showing, and all school, church or club libraries of films should have arrangements for automatic inspection of their own reels after projection. "A stitch in time saves nine," but the discovery of one broken sprocket hole in time may save nineteen or ninety sprocket holes.

After you have finished inspecting a film, if it is your own, run it through the folds of a soft cloth, as you rewind it. If you have detected considerable dust or finger prints, use an approved film cleaning solution or carbon tetrachloride. (Be cautious in cleaning Kodachrome and, for that purpose, use only the film cleaner recommended by the manufacturer of the film.)

If the film which you have finished projecting is a rented subject from a film library, a school or other exchange, do not rewind it. Leave the cleaning and inspection of the print to the organization from which you obtained the picture. Film rental services and distributors of free films make a practice of inspecting films as they rewind them. If you rewind the film, they are compelled to go through an extra operation; they must wind the film on an empty reel, then rewind it again, to get it back, ready for projection.

But, whether you are dealing with film belonging to yourself or to somebody else, be sure that your equipment and work table are free from dust. Remember that unused film cans, containers and reels can collect dust, just as any other object; so, before you use them, wipe them off with a brush or cloth.

Even if one does take reasonable care of a film, some dust is likely to collect on its surface during the course of projection and handling. This fine dust would do little or no harm, were it not for the inclination of the average person to rewind film at first fast, then more slowly, then faster again, varying his speed of operating the hand driven, geared rewind, from a dawdle to a hurricane.

What happens? As the speed varies, the film slackens and tightens; as it does so, one coil of film rubs against another, and with considerable pressure.

[Continued on page 534]

A COMPACT EDITING DEVICE

EDWARD W. BEACH, ACL, and
EDITH T. BEACH, ACL

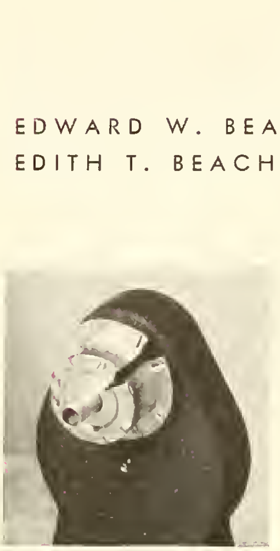


Fig. 1

Edihelp and other equipment described here by the author

Photographs by E. W. Beach, ACL

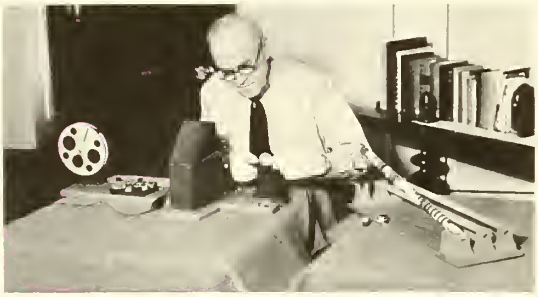


Fig. 2

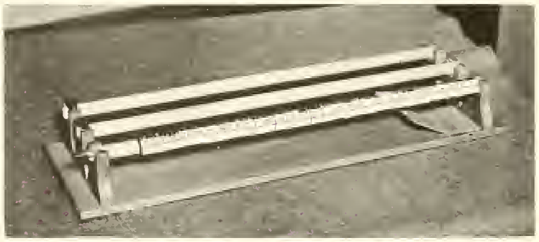


Fig. 3

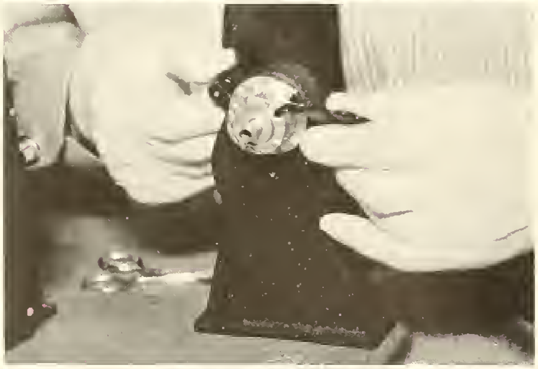


Fig. 4

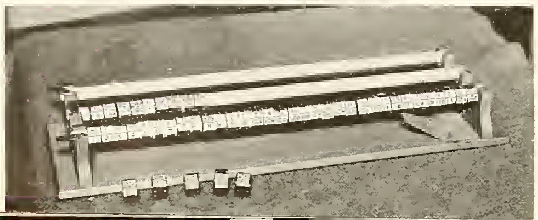


Fig. 5

IF YOU have a filming workroom, you can spread out your editing equipment to your heart's content, and, if you are interrupted in the midst of a partially completed job, you can close the door, turn the key and leave, with the happy thought that you can pick up the work, undisturbed, at the point where you left off.

Wonderful! But, if you live in an apartment hotel, as we do, this luxurious arrangement is impossible. We cannot give up the space required by a cleverly designed table, a Canton flannel lined barrel, a "clothesline plus clothespin" arrangement or any of the other excellent devices that have been described and pictured in Movie Makers.

For most of us cliff dwellers, the folding card table constitutes our work bench, and, when the doorbell warns us of an unexpected Sunday afternoon caller, it must be possible instantly to restore the living room to normalcy.

That was the basis on which we invented our own editing device, which we call the "Edihelp." But there was more behind our need of a special editing aid than the circumstances of our home.

We had been to Jamaica and we had filmed our trip there carefully, following a predetermined plan. After we had returned from our six weeks' trip, we had 1200 feet of film.

Then, one evening, we sat down in our apartment, to consider the final editing of the picture. We found that, when we cut the film into individual scenes, we should have about 335 clips, to store during the editing process, and so it was thus that we came to consideration of the matter of an editing aid, to be used for the job.

I voted for the table that had been described in a previous number of Movie Makers. Mrs. B voted "no." Then I solicited the use (for the duration) of one end of the living room for the "clothespin, clothesline" method of storing film clips during editing. Again the lady said thumbs down, with an added "out of the question!" for emphasis. I suggested the use of a printer's type case, egg cases, pill boxes and even the temporary loan of one of her dresser drawers, without getting a favorable nod.

One way to solve a problem is to experiment. So, as a starter, I cut up an old film into five foot lengths, which I coiled and secured with rubber bands. While I was contemplating how difficult it would be to keep 300 odd of these in proper order, I indolently slipped them, one after another, on the pencil that I held in my hand.

Eureka! Why not store these coiled film clips on a long rod? If one rod, why not three or more shorter ones, hinged in a support that could lock them in place between editing sessions?

I made a drawing, took it to a pattern making friend, and the result was our Edihelp, as you see it in Figs. 3 and 5 and, in use, in Fig. 2. It consists of three rods which hold, in all, 150 film clips. For my own convenience, I made three such units, rather than one large unit with nine arms.

Opposite (Fig. 6) is a working drawing for the construction of a three arm Edihelp, which you can build easily yourself, if you have a workshop, or which you can give to any carpenter or cabinet maker, to follow in constructing one for you.

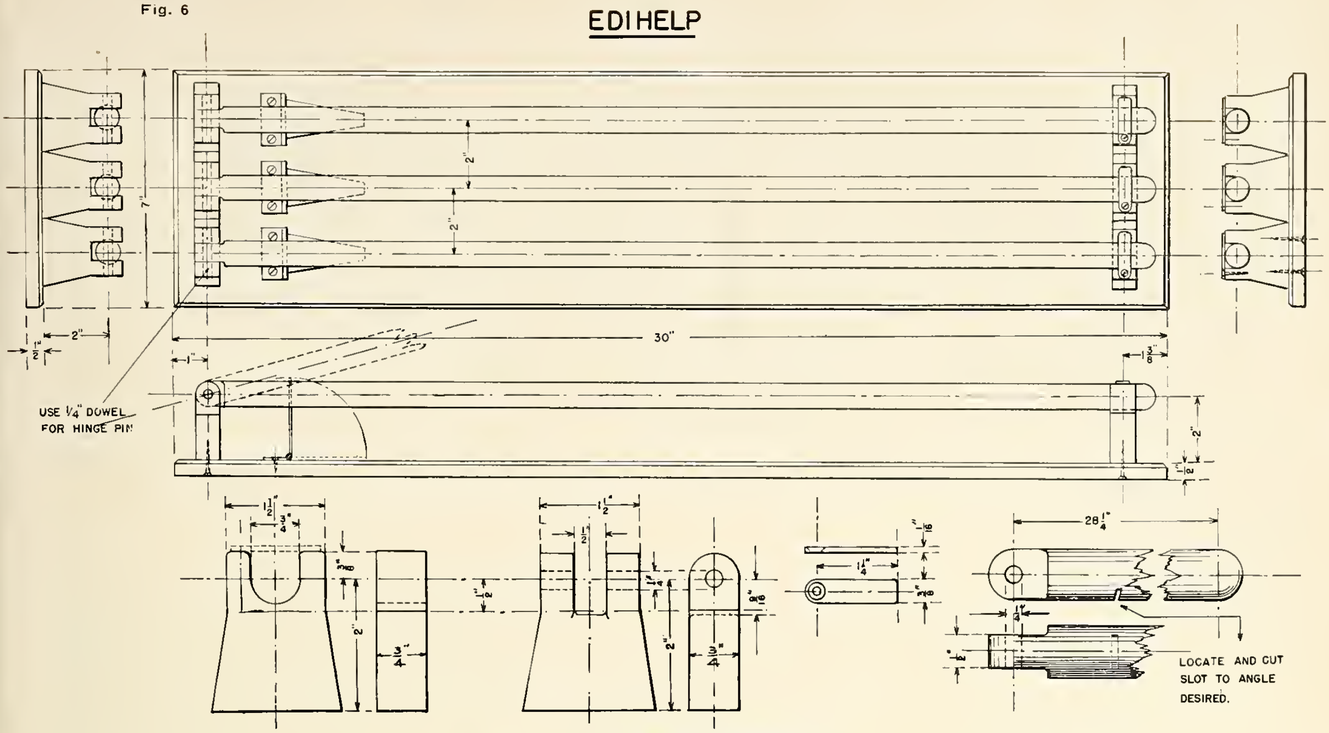
This is the device that makes it possible to transform our living room into a cutting room, then back to a living room in a few seconds. Even though we are interrupted in the midst of a heavy editing session, it is only necessary for us to place our rewind and film viewer unit on a shelf in the coat closet and to fold up the card tables and slip them back of the door. As soon as this is done, our living room is ready for the entrance of the rector and his wife.

Before I started to cut our film of the trip to Jamaica into its respective scenes, I purchased a conventional, wire bound stenographic notebook, which is ruled with a vertical line about an inch from the left hand of the page. At the head of the column, formed by the rule, I wrote the words Take Number and, at the top of the larger section of the page, I wrote the words, Description and Notes.

The rest of my stationery supply for the job consisted of a stack of slips of paper, cut to the width of 16mm. film and about three inches long, and a box of No. 2 rubber bands. With these in hand, I was ready to begin work.

The setup for work is illustrated in Fig. 2. Two rugged card tables are placed about eight inches apart, and they are covered with a soft cotton bedspread, which is draped to form a generous pocket between them. The rewind viewer is placed on the right hand table, and the Edihelp is placed on the left hand table. The Edihelp is turned at a convenient angle, to

Fig. 6



BILL OF MATERIAL

1 - BASE BOARD — WHITE PINE — 30"X 7"X 1/2"
3 - PATTERN MAKERS DOWEL ROD — 36"X 3/4"
1 - PATTERN MAKERS DOWEL ROD — 12"X 1/4"
3 - "T" HINGES - BRASS - 1 1/2" X 2 1/2"
1 - BRASS STRIP - 6 X 1 X 1/16"
MISC. SMALL WOOD & SCREWS

A complete working drawing which will enable you to build the Edihelp

present the elevated ends of the arms within easy reach if one is working single handed.

To facilitate coiling the cuttings, I fashioned a miniature spool (see Fig. 1) from the hub of a film reel. I tapered the hub slightly, so that it would be easy to release the coil of film. (I have since learned that these miniature spools may be purchased.)

My procedure was simple. I ran the film through the viewer, past the left hand winder of the rewind and into the pocket formed by the table cover, as shown in Fig. 2. When I reached the end of a scene, I cut the film and inserted the cut end in the slot in the small spool. (See Fig. 4.) On this spool, I wound the film length into a coil, which was finally secured with a rubber band.

Before I cut the film, I wrote the "take number" of the scene underneath the TAKE NUMBER column in my stenographic notebook; opposite this number, on the other side of the rule, I wrote a brief description of the shot. The first shot was No. 1, the second No. 2—just as I clipped them off the parent reel. The result in the stenographer's notebook looked like this:

TAKE NUMBER	DESCRIPTION AND NOTES
1	Goodbye's at the hotel—taxi
2	Receding docks—NY—Pan to South—the Bay
3	Deck pool—ETB—white suit—Swimming
4	Deck tennis—The mystery gal—Lunch
5	"Tanning" on the sun hatch
6	Pool—EWB diving—Stunts by Baldy
7	Mr. & Mrs. Harvey—in deck chairs
8	Ring toss—The Spanish bath robe
9	Watching deck sports—from above
10	View forward from bridge
11	Shot from boat deck of afterdeck—wake

After a scene was numbered and listed in the notebook, I cut it off the film and rewound it on the smaller spool, as I have described. Then, on one of the small, film wide pieces of paper, I wrote the number of the scene and wrapped this around the film coil. The coil and the piece of paper over it were secured with a rubber band and were placed on an arm of the Edihelp, in the order in which the film clip was removed. Thus each scene was numbered and described in our notebook, and each film clip containing that scene was identified with a corresponding number and was placed in the proper order on an arm of the Edihelp, where it would remain undisturbed.

My wife and I do the editing together. I operate the rewind and call out the scene descriptions. She enters them in the notebook and, after I have given her the coiled cutting, she marks the slip, secures the coil with a rubber band and puts it on the arm of our editing aid.

When the cutting was completed and the whole film was separated into its scenes on the arms of the Edihelp, our next step was to do some paper work. We looked over the scenes that we had listed and we rearranged them into a better order, by making a new list.

"What!" you say, "another list to be made—that's unnecessary and it takes time."

"Sure it takes time," we answer in chorus, "but it is necessary—just try it and see."

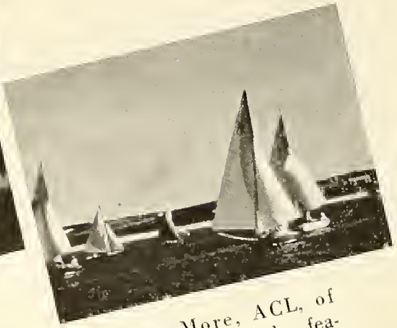
When you make that new list, all sorts of improvements in the order and relationship of the scenes will occur to you. You will see why some shots can be dispensed with, and you will see how you can make a real sequence of shots that actually were more or less unrelated.

If you have a general scheme for the film in mind, as we did, you will find that the new arrangement gives you a chance to polish your ideas and to improve on them. It is fun to see the scene in a new order on paper, and it really teaches you the basic method of constructing an entertaining movie. When you make the new list, you

[Continued on page 536]

Mahlon F. Sissel. ACL, of Austin, Minn., remembered the importance of interesting closeups in filming *Spring Fever*, a record of a hunting trip.

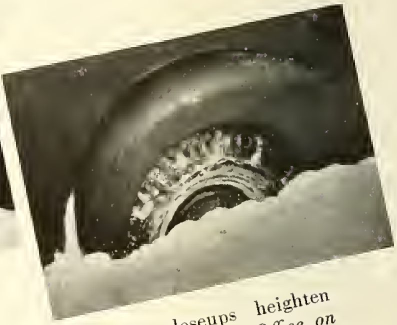
Pastoral serenity marks this pleasing composition from *End of a Perfect Day*, by Donald Wothe, of West Allis, Wisc.



Margaret More, ACL, of Eveleth, Minn., rightly featured sailing and ships in her attractive color study, *Nantucket*, a picture of that island.

In *Linden Lea*, filmed by Alan Moorhouse. ACL, of Montreal, Canada. reminds us of the beauty of England that is now being bombed.

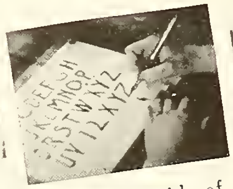
Scenic loveliness is presented poetically. rather than as a travel record, in *Eloquence of Beauty*, by Virgil Woodcock, ACL. of Philadelphia, Pa.



Dramatic closeups heighten the interest of *Post Office on Wheels*, a study of Rural Free Delivery, by Lloyd E. Oliver, ACL, of North St. Paul, Minn.

Frames from good films

The ancient craft of making maple sugar is recorded in *Spring Harvest*, an 8mm. black and white picture by A. Hoefle, ACL. of Toledo, Ohio.



George O. Smith, of Weiser, Idaho, reveals the tricks of his trade in *The Art of Lettering*, an 8mm. monochrome publicity film.

A wealth of attractive shipboard shots marks the 8mm. Kodachrome study, *Cruise to New Orleans*, produced by Merle E. Johnson, ACL, of Belmont, Mass.

Al. Morton, ACL, of Salt Lake City, Utah, named his 8mm. film of a Western outing *The Thirty Niners*, and following this title he used shots of human interest.

They're not so bad as you think, *if* they're sequences

Sequences on the fly

Philip Gendreau

If you can't plan action shots, take what you can on the "hit and run" basis

J. O. M. VAN TASSEL, ACL

SOME day I'm going to sit down and write a complete scenario. I'm going to work out a fast moving continuity, plan every scene, select effective camera angles, include sufficient closeups, measure my distances, test my lighting effects, meter my exposures, shoot from a tripod and film a perfect movie. Then, from sheer exhaustion and disbelief, I am going to pass to a better land, not meaning Hollywood.

But, having no present desire to leave this land of double lumps of ice cream, double World Fairs and double features, I am postponing my Utopian plan until such time as I stop enjoying hit and run movies. And when that time will be is as uncertain as your Aunt Tillie's age.

I like hit and run movies. You know, the kind where you just point your camera, shoot and hurry along! I like to plan just enough to decide that I'm going somewhere and that I'm going to take some pictures on the way.

So, instead of being a good little ACL-er and telling you all about how to do this and how I do that, let me throw an empty reel into the works of planned movies and give you the low down on how the other half films.

Last spring, the family purse having put on weight, we decided to motor West. While the other members of the family were checking over their lists of gowns for evening wear and the addresses of the Hollywood stars, I sat down and tried to concentrate on the problem of a swell idea for a travel film. The best I could get out of five minutes of intensive thought was that I had better get an exposure meter.

So we started off with an exposure meter, four hundred feet of color, eight hundred feet of black and white, the camera — but no treatment or film plan. Crossing George Washington Bridge, I raised an idea.

"How about," I asked the assembled tourists, "making the National Parks in black and white and a general résumé of the trip in color?"

"How much more film will that take?" my wife inquired with sweet poignancy.

"Gosh, Dad," piped up my son, "you could get a swell shot of the Empire State tower from here!"

Thus it was that our scenario was completed, and shooting commenced the following minute.

In the next forty four days, we traveled 12,000 miles, which, if you will spend a little time figuring it out, gave me a hundred feet of film for every thousand miles. The problem, therefore, was to spread it out so that the Grand Canyon would not consume four fifths of the footage and the remainder of the trip not be a sort of round the world flight.

We decided that the sequences we took must be the high lights of what we saw. We should not just make shots of every beautiful vista, of every monument or snow capped peak, of every new animal that we spotted. But, rather, we could film sequences of the things that impressed us most. And the scheme worked splendidly.

Not that I did not itch, ache and bleed over some of the views we passed up. Not that we had no arguments over funny shaped rocks, an Indian with real pants on and the cutest lamb you ever saw. But, inasmuch as, under our hastily adopted constitution and bylaws, unanimity was required before any scene could be shot, we managed to avoid the pitfalls of individual tastes, bursts of sentimentality and plain dumbness, and we came through with a happy combination of scenes which were edited into two entertaining travel pictures.

In that manner, we completed one more of our hit and run movies. I am sure, if we had sat down ahead of time to work up some classy idea, we should have had many miserable times, trying to get the shots called for by our script, or perhaps we should have missed the real atmosphere of the trip entirely.

After all, with any series of well taken movies, editing goes a long way toward making a good film, and especially is this true of travelogs. Audiences want high lights, not run of the mill stuff.

What does a New Yorker care about a shot of the Los Angeles Biltmore, where Cousin Fanny stayed on her wedding trip? Or of what interest is the Whitestone Bridge to a San Franciscan? But show a New Yorker a desert ablaze with spring flowers, and his eyes will pop right out of his head with unbelief. Show him a fall twelve times higher than Niagara, and he will rise right up in his seat and call you a liar. Show him Jenny Lake, with the towering Tetons for a backdrop, and he'll declare by all the subways that there ain't no such scenery except in Radio City.

Pictures like these are not planned. You hit them as you run.

I'm an advocate of hit and run movies—and, if this be treason, the ACL will just have to make the most of it.

Learning by filming

DR. E. DeALTON PARTRIDGE, New Jersey State Teachers College

An educational project was built around a movie

Seventh graders making film, and school paper reports of progress

Seventh Grade Movie to Receive Finishing Touches Next Month

THE MONT

Partridge and Seventh Grade Produce Film

gh Crier

the College High School

Seventh Grade Movie Friday

th Grade Will Show "Man's le for Civilization" Friday

L COLOR PHOTOGRAPHS DEPICT MANY NT PHASES OF LIFE THROUGH THE AGES

Seventh Grade Making Movie

Social Studies Class Will Present Premiere In Spring Directed By Partridge

Seventh Grade Film Is Declared Success

Seventh Grade Film Ready Soon

Assembly Will See Movie Either At End of March or At Beginning of April

Courtesy Newark Sunday Call

THOSE who have made movies, from script to final screening, will agree that, during the filming process, one learns a great deal about the subject being filmed. This fact has led some movie makers to believe that there is educational value in having students plan and make movies of the subjects that they study. Obviously, there are certain limitations to this method of teaching; but, as a whole, it has unusual possibilities if one can employ it. Consider, for example, some of the following educational values that may be had.

INTEGRATION OF SUBJECT MATTER. The newer psychology suggests that the greatest educational values are derived from activities that are organized around meaningful wholes. The student will learn more, and learn it in a more meaningful way, if the material is related to something in his own experience and if it is not chopped up into small segments, no matter how logical they may seem. Life is not divided into watertight subject matter compartments, such as are found in many school curricula.

The best way to learn history, or mathematics or English is to learn them as related to each other and to immediate life problems. In a properly organized movie making project, students have an opportunity to learn these subjects as related to a greater whole—as an integrated life experience. It is surprising how many different subjects can be included in a movie project.

MOTIVATION. I have found that students grow tremendously interested in the whole process of movie making. From the original planning, to the time when the scenes are first screened, the students look forward eagerly to seeing the results of their work moving before them. Their interest begins to grow when they first discuss the possibilities of their production in their committee groups. They learn to visualize the effect that they wish to produce, and they are eager to see how it finally looks.

CAREFUL RESEARCH NEEDED. In order to produce a movie that is authentic, it is necessary for the students to do a great deal of careful research. If it is a historical movie, such as the one described later on, it is necessary to make certain that costumes and action are correct and to get scenes in their proper chronological order. This work is carried on in such a way as to relate the research to the life of the pupil and thus to insure a more permanent impression. If scale models are used in some scenes, it is necessary to make certain that they are properly designed and made. Costumes must be correct, according to the best authorities available, and the titles or narration must contain accurate information.

A LONG TIME PROJECT. Making a movie can motivate a whole school year. It offers enough diversion of activity and a sufficient amount of work to keep a class busy for many weeks. Smaller units of teaching can be worked into a long range program for the year, climaxed by the final showing.

REASONABLE EXPENSE. At first thought, one is likely to feel that movie making is too expensive for the ordinary school. This need not be so. As a matter of fact, students can raise money for their class treasury if they are properly directed.

An actual case

In order to see how the production of a motion picture can be used to teach history, an actual example will be described in some detail. Early in our school year, the teacher of the seventh grade social studies class suggested to the group that they think about the possibility of producing a movie of some phase of their study of history. The idea caught on immediately, and, [Continued on page 546]

Cold turkey

In this scenario it turns out to be the feast

LEO CALOIA

Scene 5.

Scene 6.

Scene 10.

Photographs by W. A. Chapman

1. *Close shot.* A calendar—the day is November 20 or 27, the day before Thanksgiving. (For this shot, use a desk type of calendar, in which individual sheets may be turned over each day.)

2. *Long shot.* In front of a house. Father walks through the scene and turns from the sidewalk to the walk leading to the house; he has a large live turkey in his arms.

3. *Medium shot.* Father comes up the front walk, holding the turkey which is flapping its wings as it tries to escape.

4. *Long shot.* The front or back of the house by the doorsteps. The wife and young daughter (or young son) open the door and rush down the steps, to meet Father with the turkey.

5. *Medium shot.* The wife and daughter admire the turkey. Father is having a hard time holding the turkey; he stands in front of his daughter with the turkey, asking her to stroke its wings, etc.

6. *Closeup.* Of Daughter. She finally reaches toward the turkey.

7. *Closeup.* The turkey's head. Daughter's hand strokes the turkey.

8. *Medium shot.* Father rises and walks with the turkey toward the back yard, followed by his wife and daughter.

9. *Medium shot.* The back yard. Father places the turkey under a box with a lath top, and the turkey sticks his head out of the top.

10. *Closeup.* The turkey's head protrudes from the top of the box. *Dissolve to next scene.*

(Note: If you can't make a dissolve, produce a wipe, by sliding a black card in front of the lens at the end of Scene 10 and by beginning Scene 11 with the black card in front of the lens, then withdrawing it to reveal the action. Move the black card from left to right in each case.)

11. *Closeup.* An axe being sharpened on a revolving grindstone. (If no grindstone is available, an oilstone may be used.)

12. *Medium shot.* Father turns the grindstone, sharpening the axe; Daughter is watching.

13. *Closeup.* Daughter looks at axe being sharpened; she looks up to Father, as she says:

Title. *"Daddy, what are you doing that for?"*

14. *Closeup.* Of Father. He stops the grindstone and says to Daughter:

Title. *"Why, Betty, that's so we can celebrate Thanksgiving tomorrow."*

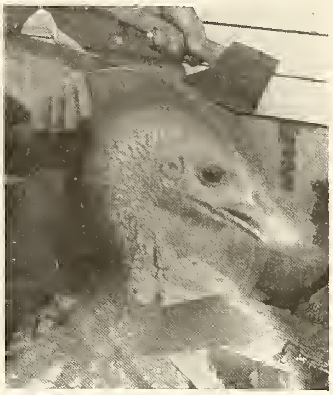
15. *Closeup.* Of Daughter. She looks perplexed and disappointed; she finally bites her lip as she gets an idea.

16. *Medium shot.* Father continues sharpening the axe; Daughter looks on. *Fade out.*

(Note: You can use your wipe effect here, and in succeeding places where fades are indicated.)

17. *Medium shot. Fade in.* Interior

[Continued on page 544]


Dissolve from Scene 10 to 11.

Scene 11.

Scene 12.

Scene 19.

16mm. scenes by L. S. Critchell, jr.

Shots in "Camp Ha-wa-ya," 16mm. Kodachrome film of that camp

The non theatrical
movie as used for
various purposes

PRACTICAL FILMS

LAURENCE S. CRITCHELL, jr.

Camp Film Remade

Encouraged by the success of last year's motion picture, Paul Pearse, owner and director of Camp Ha-wa-ya, near Harrison, Maine, again this past summer commissioned the production of a feature length color film, bearing the camp's name. While, in 1939, the continuity followed a simple reportorial dawn to dusk theme, the subject matter treatment of this year's film is a suave blend of contemplation and comment. In a series of striking introductory images, the picture suggests the eagerness and activity of boyhood. From this general approach, the treatment goes on to more specific sequences, which illustrate a way of life by which Camp Ha-wa-ya ministers to this eagerness. Although necessarily a record of the camp's physical background, the film is above all a stirring salute to the spirit behind the canoes and campfires.

The premier public screening of *Camp Ha-wa-ya*, which is 1400 feet of 16mm. Kodachrome accompanied by a well chosen musical score, will be given at the annual Reunion Dinner of the camp counselors, boys and their parents, to be held next month in New York's Hotel McAlpin. Laurence S. Critchell, jr., producer of both years' pictures, will be in charge of the presentation.—*J. W. M.*

New Film for Brooklyn

The Tripod Club of the Brooklyn Central Y.M.C.A., under the supervision of Frank A. Miller, ACL, has begun production of a 400 foot, 16mm. Kodachrome silent motion picture of the Brooklyn Y.M.C.A. The film, as yet untitled, follows a simple continuity treatment written by the League. It deals initially with the services of the Y.M.C.A., traces the background of the many types of Y.M.C.A. members, then presents Y.M.C.A. sports and recreation at greater length.

A problem commonly encountered in this type of filming is the somewhat kaleidoscopic grouping of many different activities, until the audience is wearied of jumping from sequence to sequence. This difficulty was overcome in the theme treatment, by dealing at some length with individual members. They were shown receiving their mail, engaging in conversation, as they went up in the building elevators, or discussing controversial subjects in the clubrooms. Such sequences slowed down the tempo of the film and gave the audience something on which to concentrate their attention. The film will be used for publicity within the Brooklyn area.

Tree Planting in Idaho

T. H. Gathe, jr., ACL, of Pocatello, Idaho, assisted by Philip Ferer, recently completed a 200 foot, 16mm. Kodachrome silent film, *Reforestation*, for the annual reforestation project of the Kiwanis Club of Pocatello. The film opens with a sequence, in montage tempo, of the many areas in the town that have already been beautified by tree planting. It then shows the ceremonies inaugurating the annual project and next presents shots, taken from odd angles, of the actual work of planting. Mr. Gathe and Mr. Ferer used two cameras for this work. The finished film, which was edited and titled by the two men, is being distrib-

[Continued on page 543]

Films serve the church

Movies are fine tools of religious instruction

BENJAMIN F. FARBER, jr., ACL

WHEN 16mm. films appeared years ago, no adult groups benefited more than those in churches throughout this country.

It is true that some churches previously had used the larger size film for a few screenings, but its expense and projection difficulties placed it beyond the reach of most congregations. Now the demand for suitable 16mm. films in churches exceeds the supply. For instance, during the Christmas season, films appropriate for that period are booked by libraries months in advance. Most religious institutions that use films regularly soon find that they must repeat subjects to maintain even a weekly schedule.

Three types of films are shown in churches—educational, devotional and entertainment. The first outnumbers the other two by a large margin. This is because such a great variety of subjects is included in this class, and their general nature admits their use on almost any occasion.

Church denominations also are producing many of their own educational films. For the most part, these subjects concern mission work at home and abroad. For example, not long ago, several different denominations cooperated through a central agency, to produce story films illustrating their missionary activities in Africa. These films are now available in both sound and silent versions.

In addition, the publicity departments of various religious organizations regularly are issuing reels, to show what is being done for the underprivileged in the United States, through church contributions. Naturally, such films are of immense interest to congregations, for they give visual proof of how much good their Sunday collections are doing.

During the past few years, the call for these subjects has obliged several Protestant groups to establish three or more distributing stations, to facilitate bookings in every section of this country. Some denominations lend their films free to their own churches, but ask for a modest rental fee when they are borrowed by outside groups; others rent their films on the same rental basis to every church requesting them. In any case, these fees never provide a profit, barely helping to cover the distributing expense.

Next in line come the non denominational producers or distributors of educational subjects suitable for church use. A pioneer in this group is the Harmon Foundation, in New York City. Other firms specialize in films originally produced theatrically, such as the *King of Kings* or travelogs filmed in Biblical countries. All these subjects, of course, are now available in 16mm. size. Further afield are those subjects primarily produced for schools, but which prove of interest to church gatherings as well. These are available from any commercial dealer at regular rental prices.

Such educational religious subjects are screened before church groups at various meetings of the congregation's clubs; some are shown before the entire church at Sunday night or midweek services, and others are exhibited in the Sunday School rooms. Clubs within the church choose those subjects under current study; for example, the ladies' foreign missionary society may see a program of films of missions in India. These groups can consult film catalogs or lists issued by their own or other church mission boards, for subjects specifically treating the subject in which they are interested. Often, it is possible to obtain, from a local photographic dealer, a travelog depicting the country under consideration.

Devotional film subjects, which are most vital to the work of the church, are strangely few and hard to find. This, perhaps, is because of the different concepts of religion held by various denominations. Some films, however, such as those illustrating books of the

[Continued on page 535]

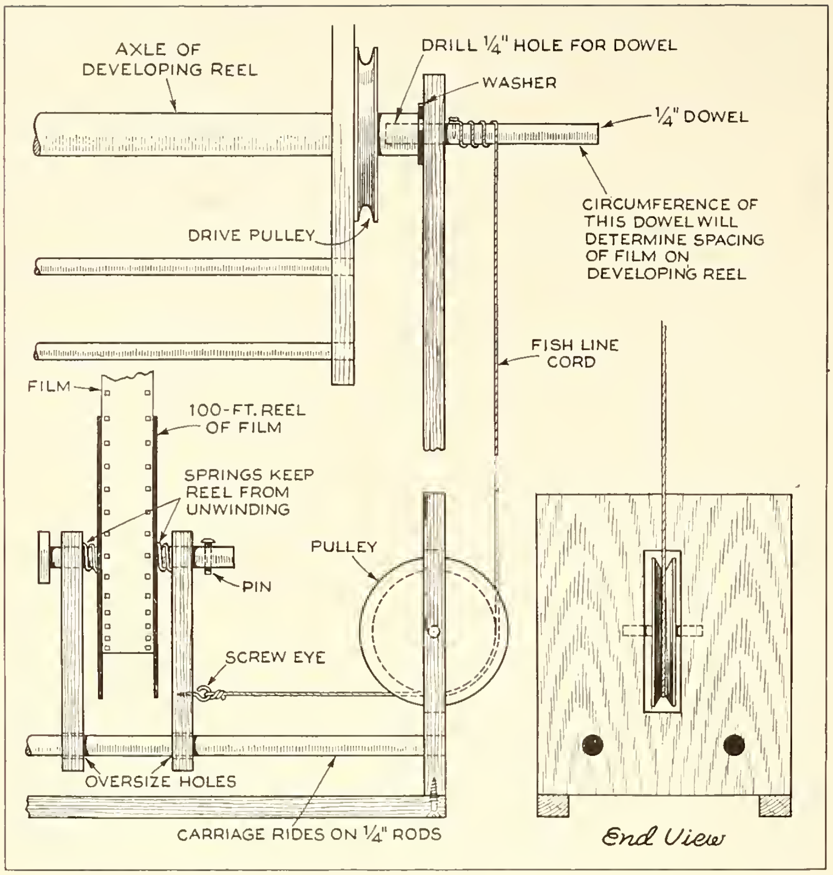
16mm. scenes from religious motion pictures distributed by Harmon Foundation

• Ancient and modern methods of religious education — a Thirteenth Century manuscript of the Bible and frames from current religious films.

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL


AXLE OF DEVELOPING REEL
DRILL ¼" HOLE FOR DOWEL
WASHER
¼" DOWEL
CIRCUMFERENCE OF THIS DOWEL WILL DETERMINE SPACING OF FILM ON DEVELOPING REEL
DRIVE PULLEY
FISH LINE CORD
FILM
100-FT. REEL OF FILM
SPRINGS KEEP REEL FROM UNWINDING
PULLEY
PIN
SCREW EYE
OVERSIZE HOLES
CARRIAGE RIDES ON ¼" RODS
End View

Device for feeding a developing drum from camera spool

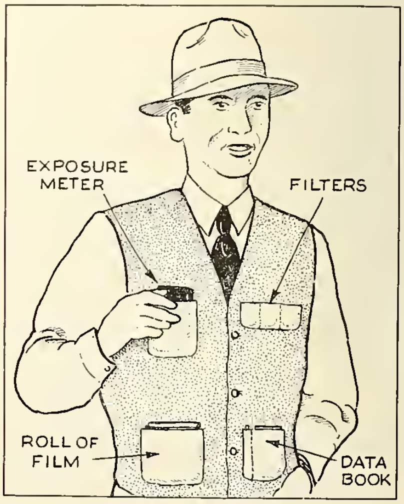
Feed mechanism One of the problems encountered by those who process film at home by the drum method is that of feeding the film from the camera spool to the drum, without overlapping the coils or winding them unevenly. The device shown in the drawing is a sliding carriage which carries the spool along the length of the drum as the film unwinds. It is fitted with two small uprights, with an axle for the spool, and springs to keep a slight tension, to prevent the film from unwinding too fast. The carriage is moved along the slide rod by means of a cord which winds on the main axle of the developing drum. The rate of travel for the carriage is determined by the size of the dowel rod, placed in one end of the axle, as shown. This travel should be just enough to allow the film to wind on the drum in a spiral, with about a one eighth inch spacing between turns.—*Paul Gross, ACL.*

Tripod sling One of the handiest ways of carrying a tripod is to sling it over one shoulder. It is a simple matter to attach a strap to most tripods for this purpose. If the legs are wooden, you can insert a stout screw eye near the top and another one at the bottom of one leg, and into these may be fastened an ordinary leather or web strap, which is fitted with a snap hook on each end. A small strap to hold the three legs together is also necessary. In the event that the legs are made of metal, it may be somewhat more difficult to find a way to fasten the hooks. One of the best methods is to make a loop of strong wire around the leg and to bend an eye in it, so that the hook will fit it. Generally, it will be found convenient to leave the strap on the tripod at all times.

Cine vest If you have trouble in carrying accessory equipment when you are out on a movie making expedition, try a vest, such as that shown in the illustration. Any tailor can make it for you, by using cheap canvas or other strong cloth. Plan the pockets to hold your assortment of lenses, filters, meter, notebooks and other items which are indispensable to you. Perhaps you will want an extra refinement, in the shape of pocket flaps which can be buttoned down, to prevent the contents from falling out when you lean over.

Continuity comment If you have ever wanted to put your friends, your relatives or your children into settings where it was impossible for them to be at the time you were filming, here is a foolproof continuity dodge. Let us take, for an example, the Magnolia Gardens at Charleston, S. C. You filmed them in 1939. It is now 1940, and you feel that, if you could only put your children into the Gardens, this would considerably enliven your footage. Simply find some place near your home where there are

Cine vest, helpful on a movie outing


EXPOSURE METER
FILTERS
ROLL OF FILM
DATA BOOK

flowers. or budding trees — and film this setting *without* the children. When the entire little locale has been made familiar to the audience, then, and only then, allow your children to enter the scene. So subtly and cleverly will the idea of the Magnolia Gardens have been sustained, that no one will be able to believe your children were not really there themselves.—*Morton Read, ACL.*

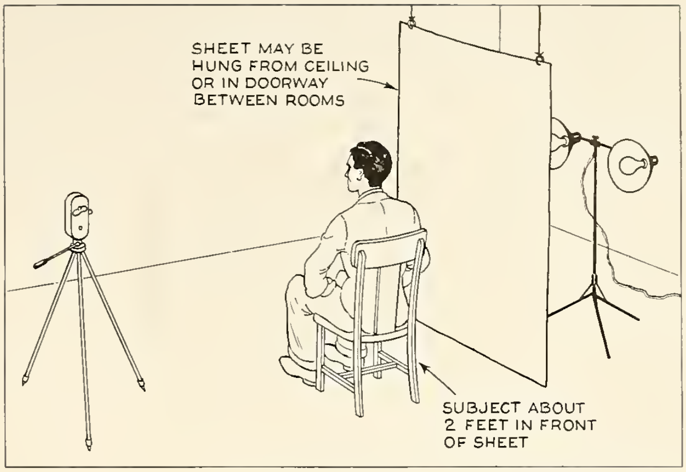
Projection room One of the most complete home theatres one is likely to find is that made by Hugh E. Geyer. The series of pictures shows the theatre, with its modern lighting devices, the simple but effective curtain, closed and open, the real theatre seats and two views of the projection room. This interesting part of the theatre contains a recorder, as well as dual turntables for musical accompaniment. A microphone provides Mr. Geyer with means of addressing the audience while the pictures are being shown.

This professional appearing theatre leaves nothing to be desired in the way of spotlights, footlights and other interesting electrical gadgets. It was largely a homemade job and was built in the attic.

Views of neat home theatre planned by Hugh E. Geyer

Hugh E. Geyer

Listen Learn to know the sound of your camera when it is running properly. You will then be able to tell instantly when it loses the loop or when the film breaks. If you are interested to learn what it sounds like when it is running without a loop, take an old piece of film and thread it without a lower or upper loop. Put the cover on the camera and hold it as if you were taking a picture. You will find that the sound is quite different from that of your machine when it is running properly.


SHEET MAY BE HUNG FROM CEILING OR IN DOORWAY BETWEEN ROOMS
SUBJECT ABOUT 2 FEET IN FRONT OF SHEET

An arrangement for making silhouette shots

Moving shadows Making silhouette shots is fun, and these scenes are easy to produce. The main requirement is a white sheet, stretched taut and hung in a doorway, so that there will be room to place lighting units behind it. The light should illuminate the sheet as evenly as possible. The subject is placed between the camera and the lighted sheet, and the camera is focused on the subject. There should be little or no light in the room in which the subject is seated, except that which comes through the sheet. Then the subject will be fully silhouetted against the light background. A small lens opening should be used, so that there will be no danger of showing detail in the subject, or evidences of halation from overexposure of the background. Since it is often hard to recognize some people by their silhouettes, one can make an amusing game, by filming the family and friends and then holding a guessing contest when the film is shown later on. One advantage of this idea is that it does not require fast film; it therefore provides an inexpensive bit of entertainment.

Larger 8mm. reel I use an 8mm. Kodascope Model 70 projector, which is not designed to take a projection reel larger than the 200 foot 8mm. size. A picture that I recently completed runs about 300 feet, and I wanted to be able to project it continuously without changing reels. To solve my problem, I purchased a 300 foot 8mm. reel and, from the outer edge of its inside flange, I filed off about a thirty second of an inch of the metal. This did not interfere with the utility of the reel, and it made the inside flange small enough so that it cleared the projector housing. I used a heavy file for the first part of the work, and I finished the job with a fine one, so that there would be no rough places on the edge of the reel that might catch the film.—*Charles C. Messner.*

Viewing light When you are making frame enlargements or screening a number of hundred foot spools, preliminary to editing, you will often want to examine a scene or individual frames without putting the film in a regular editor or film viewing device. In such cases, it is convenient to have a handy means of illuminating the film for viewing. A good device for the purpose is a flashlight with diffused illumination. Unscrew the flashlight lens, place a disc of thin white paper over the bulb and replace the lens. Keep this special flashlight handy on your editing or projection table, and you will find it very useful.

Backgrounds Pictures that are to be used for title backgrounds look best if they are dif-

[Continued on page 540]

New sound projector made by Movie Mite Co. has plastic construction

NEWS OF THE INDUSTRY

Answers the query, "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Wide angle for C-K Eight A new 9mm. *f*/2.7 Kodak Anastigmat accessory lens for the Magazine Ciné-Kodak Eight is announced by the Eastman Kodak Company, Rochester, N. Y. Because of its short focal length, the new lens has great depth of field and a wide angle of view, which is considerably greater than that provided by the regular 13mm. lens ordinarily used on 8mm. cameras. The new 9mm. lens requires no separate adapter. Its retail price is $27.50.

Bell & Howell disc recorder New facilities for home or school disc recording and playback are provided by the Filmosound Recorder and Record Player, announced by Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. The special feature of this new instrument is that it may be played directly into the Filmosound projector and so may make use of this machine's amplifier. This method is said to produce excellent quality at low cost.

Filmosound Recorder and Player

The new recorder is provided with a crystal cutting head, and it is adjustable to various types of recording blanks. It has a convenient volume level indicator. The phonograph pickup, with which the instrument is equipped, may be used for immediate playback of the records as soon as they are made, and it also functions as a record player of high quality. Users of the machine may also employ it with an independent amplifier, or in connection with any standard radio having two or more stages of audio amplification.

Plastics in projector The recent announcement of a top award in the scientific group of the Fifth Annual Modern Plastics Competition, sponsored by *Modern Plastics Magazine*, is chiefly interesting to this field because it was made to the manufacturer of a new, low priced 16mm. sound movie projector. The machine so designated is made by the Movie Mite Company, and, although not yet on the market, it is said to provide excellent results in sound and picture reproduction. It will be offered, complete, at a price of $149.50. It weighs but twenty four pounds, and it is extremely compact and portable. It is claimed that this machine is light in weight, compact in design and quiet in operation and that these features are made possible by the plastic construction.

Fiberbilt A new, heavy duty film shipping and storage case is offered by Fiberbilt Case Company, 40 West 17th Street, New York City. Constructed of reinforced vulcanized fiber, this case will hold two 1600 foot reels in cans, or three separate steel reels. This special container is built to meet the same high standards of the other film shipping equipment made by Fiberbilt.

F-R
CINE
ACTION
EDITOR

The new F-R Cine Action Editor shows film in continuous motion

Musical art films A new series of sound movies, released in 16mm. by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, is offered to lovers of fine music. Each subject consists of a ten minute reel, in which a single artist or group of artists presents a concert performance, introduced by an informed commentator.

These productions, said to be technically excellent, are directed by experts. Produced with the cooperation of Dr. John Erskine, they include performances of such musicians as Jose Iturbi, the Coolidge Quartet and Mildred Dilling, harpist.

Film catalog An illustrated, well arranged catalog of its latest list of 16mm. sound films has recently been issued by Post Pictures Corporation, 733 Seventh Avenue, New York City. It contains a subject index and descriptions of each offering.

Castle catalog A new, attractively printed and illustrated catalog has recently been issued by Castle Films, Inc., 30 Rockefeller Plaza, New York City. Featured in this catalog, with full page illustrations, are vivid descriptions of the latest Castle releases for home movie projec-

[Continued on page 551]

Ormal I. Sprungman, ACL

Awards—Left, original and replica of Eaton Trophy recently established by Winnipeg (Canada) Cine Club. Right, trophy presented annually by Minneapolis Cine Club.

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Compete in Australia Thirty four films were entered in the late First International Competition, sponsored by the Australian Amateur Cine Society, in Sydney, N.S.W., with entries from America, Japan, New Zealand and all the States of Australia. First award, the James A. Sherlock Gold Cup, and ten pounds worth of photographic goods presented by J. H. Couch, went to H. Roy Booth and Rex Cox, both of the Society, for *Sunshine Over Sydney*.

R. Bowie, of New Zealand, took second award, the F. W. Pratt Silver Trophy and five pounds worth of merchandise donated by Charles Kerr, ACL, with his 8mm. entry, *All's Fair*. Other winners, in order, were: Mr. Kato, with *Tye Dyeing*; The South Australian Amateur Cine Society, with *The Operation*; Mr. Tsukamoto, with *Mystery in the Forest* and *Autumn in Fuji*; Fred C. Ells, ACL, with *In The Beginning*; Mr. Agino, with *Dexterous Hands*; Mr. Yamamoto, with *Parallelism*; Mr. Takemura, with *Lord and Spider*. More than a thousand persons attended the premier screening of the award winners, held in Sydney's State Conservatorium and later repeated by popular request.

W. A. Chapman

New in north Iowa Movie makers in the north Iowa region are now being served by the Hawk Eye Movie Makers, ACL, recently formed group with headquarters at Mason City. First officers include Kenneth Wagner, president; L. A. Paulson, first vicepresident and program chairman; Donald Dye, second vicepresident; Mrs. Roy Bailey, secretary; Harley Wood, treasurer. Serving with them on the board of directors are Chris Leffler and Eugene Cheney. *Dummy Walks Out* and *Vieille France*, 8mm. films from the League's Club Library, were screened at an early meeting.

Seventh for Long Beach Members of the Long Beach Cinema Club, in California, are busy on their seventh straight scenario production, as yet unnamed. LaNelle Fosholdt and Pat Rafferty are responsible for direction. Production methods of this group differ from the standard setup, since each individual member is his own cameraman, chooses his own angles and edits his own production—all from one standard script prepared by the club. More than twenty cameras were reported on the settings of *Susanna*, the group's recently completed sixth production. Following the conclusion of each effort, an award is given to the producer whose version of the story best pleases the club. Mrs. Mildred J. Caldwell, ACL, is acting president, because of the temporary absence, through illness, of Harold Hilliger, ACL, regular prexy.

Philadelphia active The Philadelphia Cinema Club, meeting in the Hotel Adelphi, opened its new season with a four star program, which presented as its feature a cinematic quiz contest between selected teams of 8mm. and 16mm. members. Francis Hirst, ACL, program chairman, staged the battle of wits and wisdom, with thirty two problems drawn from a study of past numbers of MOVIE MAKERS. At the final query, the quartet of 8mm. experts took the

[Continued on page 548]

• Leo Caloia (with cine camera), secretary of Los Angeles 8mm. Club, films Art Brearly.

Get What You Want, the Way You Want It, with a

CINÉ-KODAK TELEPHOTO

NO ONE lens can possibly meet every requirement of the modern movie maker. So Eastman, out of long experience with movie makers, has produced a series of accessory Ciné-Kodak lenses capable of a vast range of usefulness.

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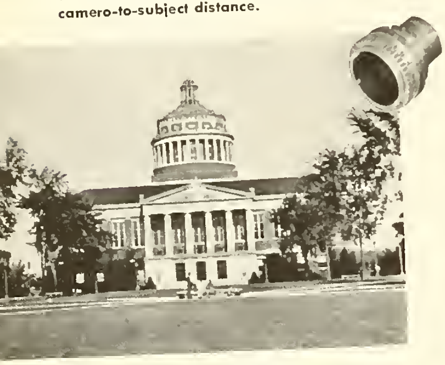
Extend your movie-making horizons with Ciné-Kodak accessory lenses. Ask your dealer to show them to you.

EASTMAN KODAK COMPANY, R

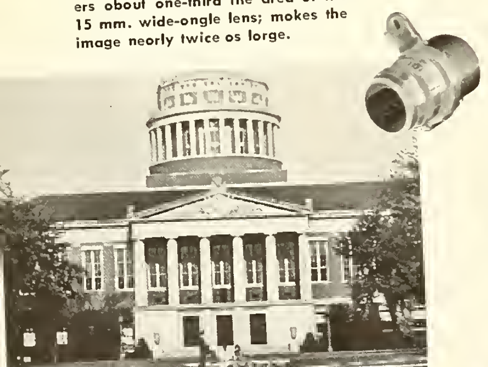
Eight Lenses Glimpse the Same Scene

Here's a sequence of shots, enlarged from actual movie frames, showing exactly the relative coverages of the 16 mm. standard and accessory lenses. The camera, of course, kept a single position throughout the series.

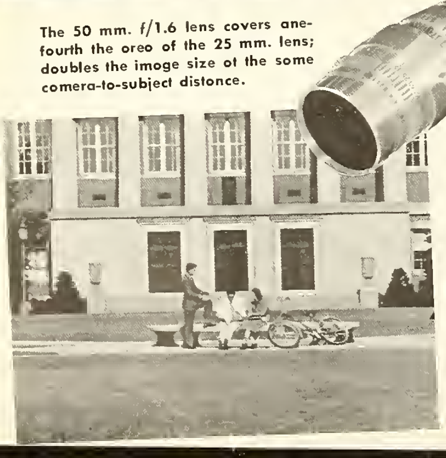
The 15 mm. f/2.7 wide-angle lens covers nearly three times the area of the 25 mm. f/1.9 lens; reduces image size to nearly one-half at the same camera-to-subject distance.



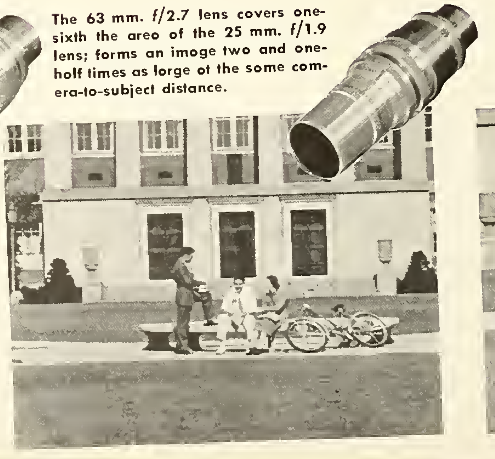
The standard 25 mm. f/1.9 lens covers about one-third the area of the 15 mm. wide-angle lens; makes the image nearly twice as large.



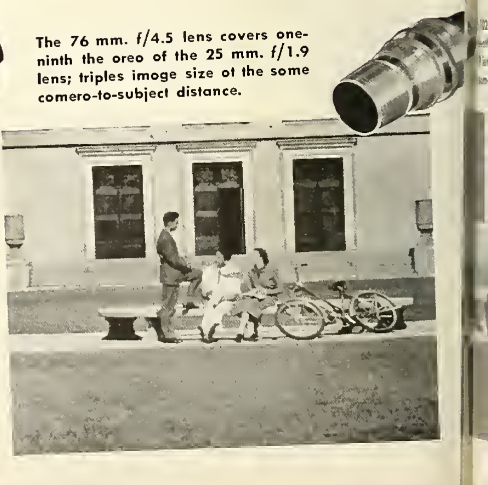
The 50 mm. f/1.6 lens covers one-fourth the area of the 25 mm. lens; doubles the image size at the same camera-to-subject distance.

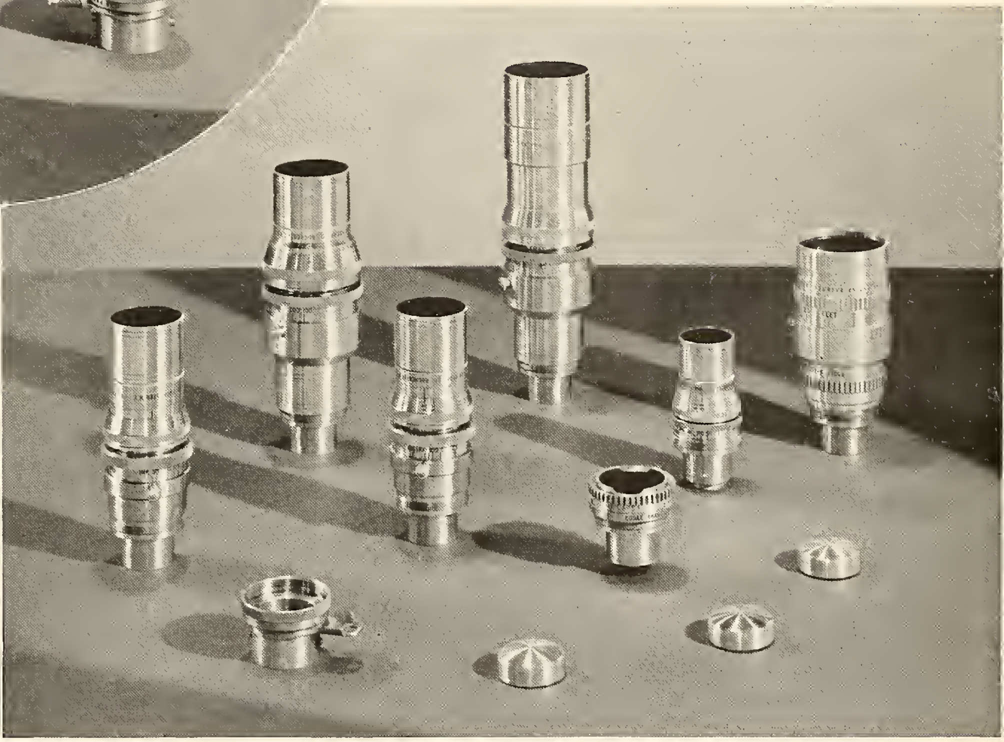


The 63 mm. f/2.7 lens covers one-sixth the area of the 25 mm. f/1.9 lens; forms an image two and one-half times as large at the same camera-to-subject distance.



The 76 mm. f/4.5 lens covers one-ninth the area of the 25 mm. f/1.9 lens; triples image size at the same camera-to-subject distance.





◀ HERE are the lenses available for the Magazine Ciné-Kodak Eight:

9 mm. $f/2.7$ wide-angle lens	$27.50
25 mm. (1 inch) $f/1.9$ lens	60.00
38 mm. (1½ inch) $f/2.5$ lens	40.00
50 mm. (2 inch) $f/1.6$ lens	80.00
63 mm. (2½ inch) $f/2.7$ lens	53.50
76 mm. (3 inch) $f/4.5$ lens	38.50

Ciné-Kodak Eight, Model 60, may be fitted with a 38 mm. (1½ inch) $f/4.5$ lens, priced at $37.50.

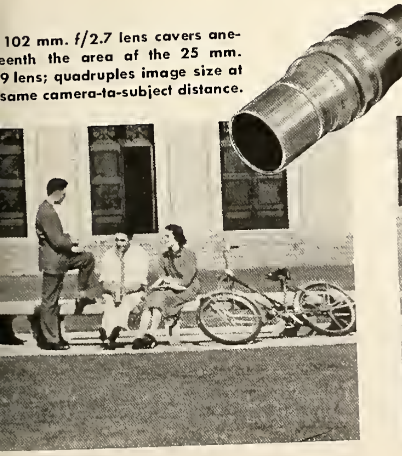
HE 16 MM. CINÉ-KODAKS — Model E (with $f/1.9$ ns), Model K, Magazine, and Special—may be ted with these accessory lenses:

15 mm. $f/2.7$ wide-angle lens	$47.50
50 mm. (2 inch) $f/1.6$ lens	80.00
63 mm. (2½ inch) $f/2.7$ lens	53.50
76 mm. (3 inch) $f/4.5$ lens	38.50
102 mm. (4 inch) $f/2.7$ lens	68.50
114 mm. (4½ inch) $f/4.5$ lens	53.50
*152 mm. (6 inch) $f/4.5$ lens	78.50

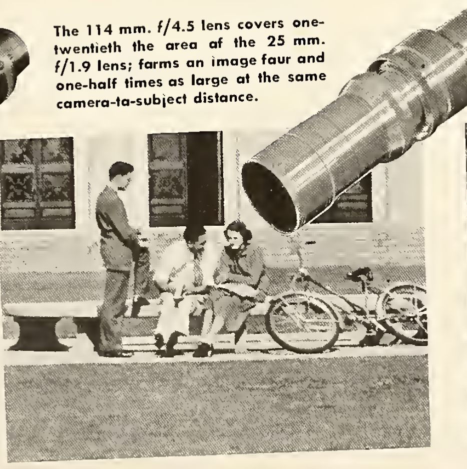
*Not available for the $f/1.9$ Model E.

A single lens adapter ($6.50) for each camera af-rds instant interchangeability of all the long-focus nses; Model K and Ciné-Kodak Special require a cond adapter for the wide-angle lens.

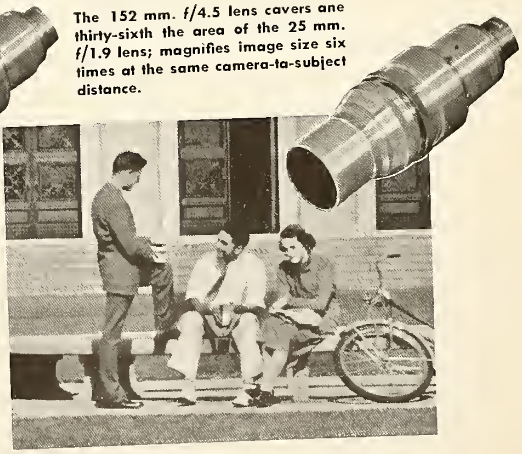
HESTER, N. Y.



102 mm. $f/2.7$ lens covers one-eenth the area of the 25 mm. 9 lens; quadruples image size at same camera-to-subject distance.



The 114 mm. $f/4.5$ lens covers one-twentieth the area of the 25 mm. $f/1.9$ lens; forms an image four and one-half times as large at the same camera-to-subject distance.



The 152 mm. $f/4.5$ lens covers one thirty-sixth the area of the 25 mm. $f/1.9$ lens; magnifies image size six times at the same camera-to-subject distance.

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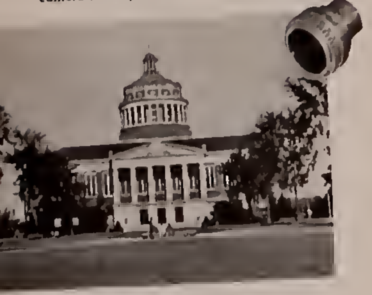

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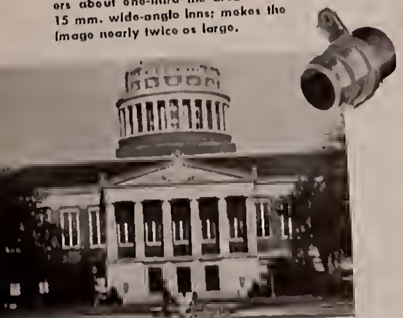

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EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

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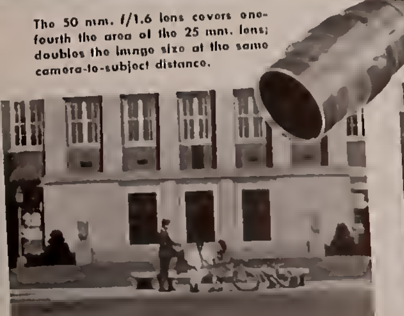

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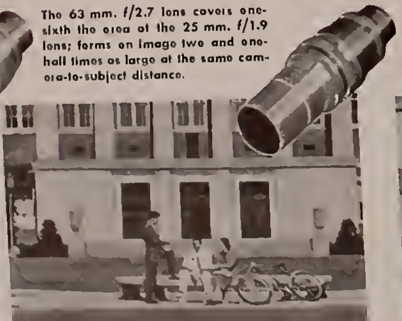

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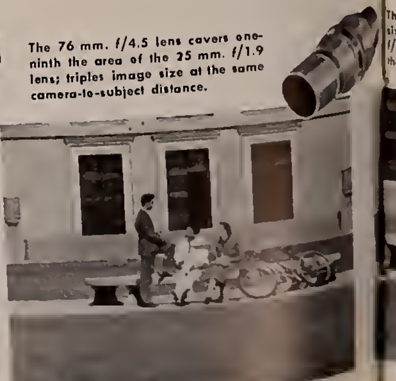
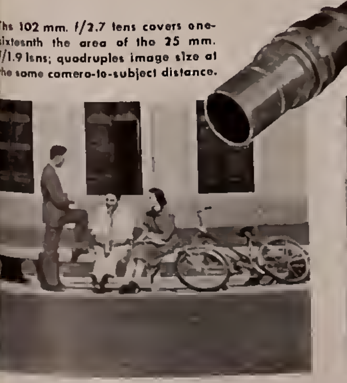
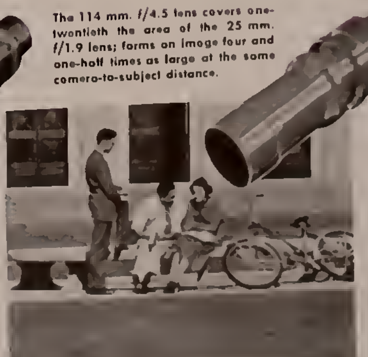


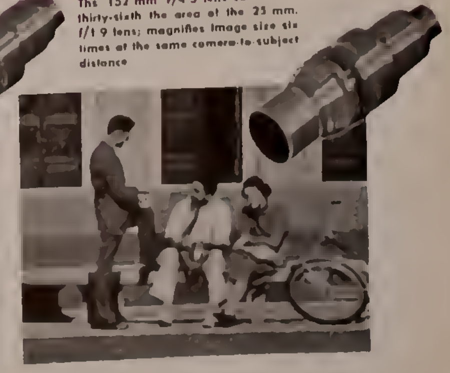
The 102 mm. f/2.7 lens covers one-sixteenth the area of the 25 mm. f/1.9 lens; quadruples image size at the same camera-to-subject distance.



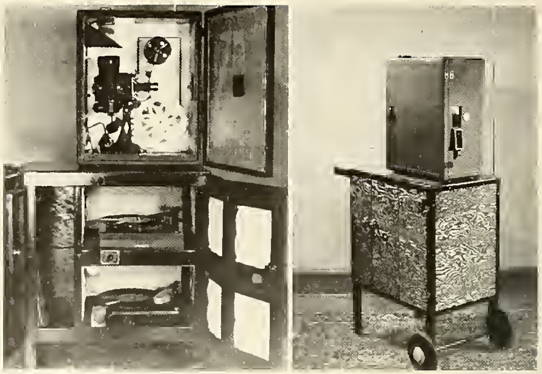
The 114 mm. f/4.5 lens covers one-twentieth the area of the 25 mm. f/1.9 lens; forms an image four and one-half times as large at the same camera-to-subject distance.



The 152 mm f/4 5 lens covers one thirty-sixth the area of the 25 mm. f/1 9 lens; magnifies image size six times at the same camera-to-subject distance



YOUR MOVIES ON WHEELS



• *The mobile projection cabinet as built by author for home use.*

Captain Don Norwood, ACL

How to construct mobile cabinet for projection

CAPTAIN DON NORWOOD, ACL

A MOBILE projection cabinet is a very useful device for schools. It provides storage space for projector, films and accessories, when these are not in use, and it offers a projector stand of convenient height, on which to place the machine when a screening is to be given. It can be wheeled from classroom to classroom, as desired, and it offers a safe storage place for equipment.

Such a cabinet is equally useful in churches, clubs and even the home, for it may be wheeled into a closet when it is not in use, and it can be brought out readily whenever a movie program is to be given. As a matter of fact, I originally designed the cabinet pictured on this page for use in my own home, but I changed the original design somewhat, to fit better the needs of the classroom. The improved design is shown in the drawing on this page, while the first cabinet constructed, for use in my home, is shown in the photographs above.

The cabinet as shown in the drawing makes an excellent construction project for a manual training class. The schematic diagram on this page could be given to a mechanical drawing class, for detailing—an interesting project in itself.

While the principal dimensions are given, these may be changed to suit the needs of the school, church or home. For example, it may be found advisable to place the handles in a lower position, if the outfit is to be handled by children.

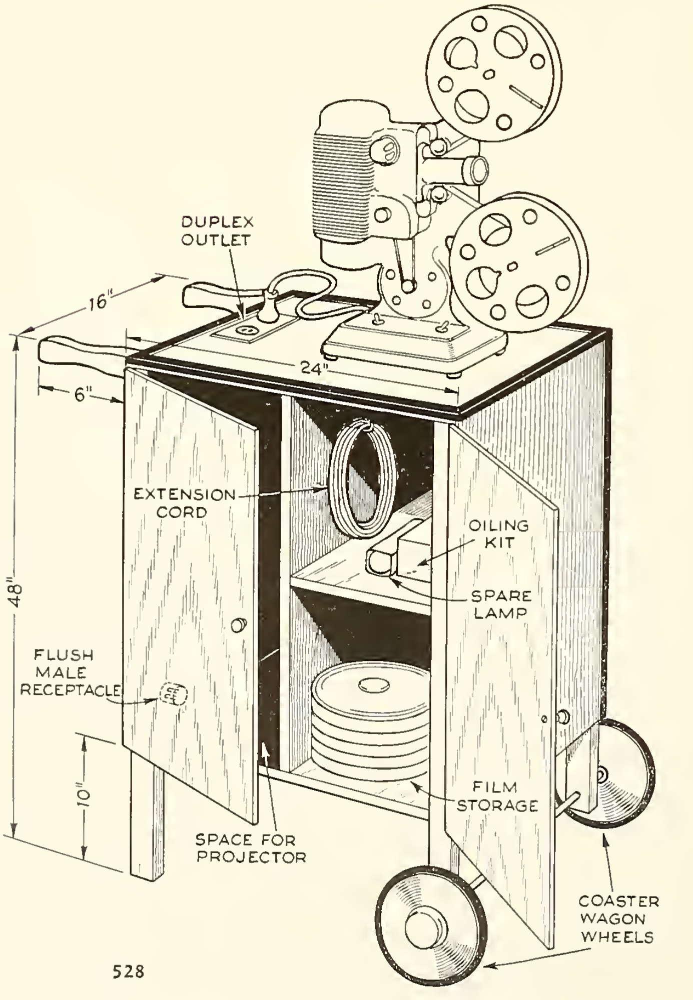
The special wiring, which consists of a flush male receptacle, placed in the rear at the bottom of the cabinet, and a duplex outlet in the top, is designed to make an accident proof hookup.

The projector is connected to the duplex outlet, by means of a short cord, for this arrangement is far safer than one in which a long cord runs from the projector to a wall outlet. If the cord is connected directly to the projector, the machine might be pulled off the cabinet if anybody tripped on the cord. The separate cord from the bottom of the cabinet to the wall outlet would simply pull away if anybody should kick it. The short cord which plugs into the projector can easily be made up from a length of heavy rubber covered wire, a standard plug and the special fitting that is to be attached to the machine. Such a fitting can be purchased from the projector manufacturer. The long cord can be made up in any length that is necessary, and it may be made in more than one section for use in schools, where distances from outlet to cabinet may vary considerably.

Generally, it will be found that one inch lumber will be suitable for the construction of the main part of the cabinet, while half inch lumber, or less, will do for the doors. As a precaution against damage while the cabinet is being moved about from one room to another, it is wise to put angle strips on its corners. These may be of brass or iron, and they may be painted to suit the maker.

The height of the cabinet, shown in the drawing, will bring the projector well above the heads of people seated between it and the screen. Here, again, this dimension may be varied to suit local conditions.

[Continued on page 542]



• *Design for mobile projection cabinet for schools and clubs.*

HOW TEACHERS USE MOVIES

A report of service from those who employ films

ELEANOR D. CHILD AND HARDY R. FINCH

At least 30,000 educational films are available for teaching purposes. Over forty States have subsidized film libraries, which furnish schools with motion pictures.

One catalog *(Directory of 16mm. Film Sources,* Victor Animatograph Corporation, Davenport, Iowa) names 230 national commercial distributors, who are renting films to educational institutions; this does not include the countless local libraries. The same catalog lists seventy two companies as producers of 16mm. films for sale to schools.

Thousands of instructive films are offered by industrial firms and business groups. They are used as advertising media and are secured by schools free of charge. Other films, available gratis or for a small rental charge, have been produced by charitable, social and religious organizations. The National Tuberculosis Association, for example, has made several educational films. The Wild Flower Preservation Society has produced films about the cultivation and conservation of wild flowers. The United States Government has a long list of films for school use. These may be borrowed free of charge, purchased at printing cost or obtained on a long term loan basis at a minimum fee.

In addition to all this, some schools have made their own films.

What could be better evidence that the film is playing an important rôle in education today? Parents and teachers should be aware of this fact and consider how the motion picture may be used to the best advantage in their community.

Research studies have shown again and again that pupils of the same intelligence, with the same books and teacher, learn up to forty percent more when they have the added advantage of films. The Payne Fund Studies attest to the effectiveness of films in the learning situation. Research workers for the Fund have found that a person's social and mental attitudes are influenced by films and that a person remembers what he learns from a film much longer than that which he has read in a book.

By means of films, students are being taken to every country in the world, into coal mines, to study production methods, and below the surface of the ocean, to observe marine life. They see history in the making. Great events of the past and present are brought into their classroom. Science, in all its phases, is pictured for them in terms that they can understand. Character building and other personal subjects are dramatically presented on the screen. No longer will Johnny complain that school is dull and uninteresting — if his teacher has used educational films to the greatest advantage.

The use of films in schools entails problems, especially for a community which is just beginning its visual education program. Money must be secured for the project. The most efficient equipment must be purchased. Films best suited to the classroom needs must be procured. A distribution system must be established. Teachers must be taught to use these films most effectively. In a considerable number of communities, this work is done by a special department of the school system. State and national agencies cooperate.

At the outset, one of the first questions asked of the film minded parent or educator is "What will your film program cost?"

Some schools have managed a successful visual aid program for only a few cents a pupil. A recent survey of Connecticut schools, by Edward Wheeler, of Bristol, showed that, in sixty eight schools, the cost varied from two cents to a dollar and fourteen cents a pupil. Remember that the total average cost of education in Connecticut is approximately $100.00 a pupil.

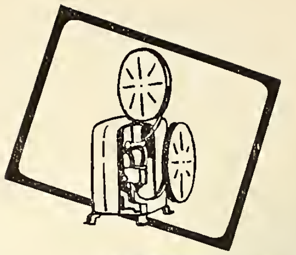
The choice of projection equipment must be carefully considered. Most visual aid directors agree that a school should try to purchase both a silent and sound projector or a machine that will run sound as well as silent films, for many of the best films are made with sound. Only 16mm. films are used in most schools, because 8mm. is not efficient for auditoriums or partly darkened classrooms, while 35mm. equipment is too expensive for most school systems. Consultation with people active in film work, in three or four neighboring school systems, will help a school system to determine what projector is best suited to their needs. (MOVIE MAKERS, a non commercial publication, investigates all advertising that it carries, to guard against false claims.)

Whether to rent films, use free films or buy one's own films is a question discussed frequently. Every system will want to use the best free films and some rented ones. If the size of the system permits, it should buy films about the most popular topics. In one school system, containing about 5500 pupils (Greenwich, Conn.), it was found that the cost a showing for free movies was ap- [Continued on page 538]

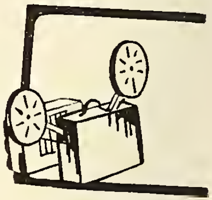
State University of Iowa

• Film inspection room of the Department of Visual Instruction of the Extension Division, State University of Iowa.

WHEN YOU PROJECT SOUND



Suggestions to teachers who use this fine medium



ARTHUR A. HEBERT, jr., ACL

EDUCATION of today is much different from that of ten or fifteen years ago. Extensive study of pupils' psychology has brought out many ways of increasing a teacher's efficiency, and educators have learned that graphic presentation puts a point clearly in the pupil's mind in seconds. Present day textbooks are filled with pictures.

But textbook pictures are still. Nothing in life is still, and it is "life experiences" that we want to give to our pupils in the classroom, so that they may learn more in a shorter period of time.

One of the most efficient methods of giving life experiences is a graphic presentation which utilizes both sight and sound, which means, of course, the talking motion picture. The effectiveness of this teaching aid has already been demonstrated and proved by eminent authorities. Many sound films are now being produced especially for classroom use, and an ever increasing number of theatrical films of literary, historical, social and scientific value are being made available on 16mm. sound film for school use.

Special study guides are available for many of these feature films, to aid the teachers to integrate film showings with their various courses.

Sound on film is here as a teaching aid. Let us now consider the utilization of this tool.

First, we must have a 16mm. sound projector. A number of standard reputable makes are available for selection, and all are competitively priced. Some models cost but little more than silent machines of leading makes a few years ago. Manufacturers' representatives or agents will gladly demonstrate their wares.

Prime points to consider in the selection of a machine are ease of threading and convenient access to controls, protection against film damage and scratching, quietness in operation, portability and compactness, fidelity of sound reproduction, ease of cleaning and oiling and efficacy of the agent's service facilities.

For critical choice on certain points, such as quietness in running and fidelity of sound, a side by side demonstration is necessary. Then, for sound quality, the same test film may be run in the various makes for direct comparison. Such demonstrations should always be carried out under conditions which will be encountered in actual practice.

The point of service facilities should also be borne in mind. A salesman may state that his machine does not need service; it may not need much, but, machines being machines, they can "act up." They have moving parts that wear and that need adjustment or replacement from time to time in the same way as do the parts of an automobile.

A sound projector amplifier is also subject to ailments, even as radio sets. Therefore, if something should go wrong with your projector, you will want to get it serviced properly and as promptly as possible. Furthermore, by the same token that we have our automobiles serviced periodically, a sound projector should have a complete overhauling and checkup every year.

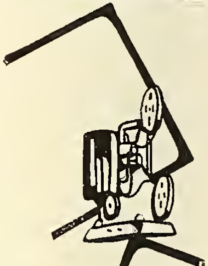
Another point that should be considered in selecting a machine is the use to which it is to be put. Is the machine to be used principally in the school auditorium, or is it intended primarily for classrooms? According to its size, the auditorium may need a much larger and more expensive machine than does the classroom—possibly even a projector with an arc lamp. On the other hand, if a picture size of eight by ten feet or nine by twelve feet is large enough for an auditorium, the classroom model machine can be used for assembly programs. Adequate illumination will be had by changing the standard 750 watt lamp to a 1000 watt bulb or to a ten hour 750 watt lamp, which approximates a 1000 watt light but which has a shorter life. This lighting plan assumes that the auditorium can be completely darkened.

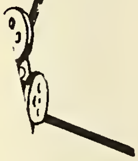
Many auditoriums and classrooms are very poor acoustically, and this may be more evident with sound projectors than with the human voice, because of the greater volume of the projector. Certain cases may require special treatment of the hall by acoustical engineers, who apply sound absorbing plaster and boards, as well as draperies, to eliminate reverberation. (Theatres spend thousands of dollars for such treatment, to give perfect sound.) However, the classroom projector can be made to serve in most cases, by the addition of a properly designed baffle to its single speaker.

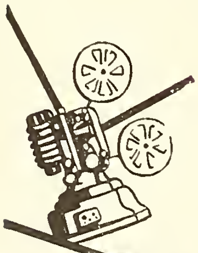
Sound quality should never be judged in an empty room, either classroom or auditorium, as reverberation is then highest, and it could garble reproduction of the most perfect amplifier ever built.

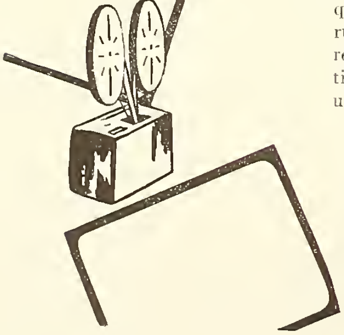
When the machine has been chosen, the next step is to prepare selected classrooms for projection. Some educators favor the idea of having one room fitted and used as an audio visual classroom exclusively. This can be arranged to give optimum results for both picture and sound. However, it involves the factor of shifting a class from its regular room, which may or may not be desirable.

The audio visual room may be provided with complete darkening and acoustical treatment. It can also serve as a









central library for all school films, lantern slides or other visual aid materials. Also, it could be adapted for use as a meeting and club room for the school camera or photoplay club.

Should space not be available or should it be decided that classroom projection is preferable, certain changes are usually necessary, to make the average classroom suitable. First, a set of window shades is required, in addition to the usual light yellow ones. The second set should be cut to fit the window frames as closely as possible, to exclude any direct light. The material should be either very dark, heavy yellow or of a green and yellow combination. It is not absolutely necessary to darken the room completely during projection. Some hold that there should be just enough light in the room to permit students to make notes.

The answer as to whether or not the room is sufficiently dark may be most readily had by a trial projection of a typical film. The screen brilliance from a 750 watt lamp in the usual classroom length is quite high, and it is amazing how much room light can be tolerated and yet allow satisfactory results.

The screen size for the average classroom will be either thirty nine by fifty two inches or forty five by sixty inches. These are standard sizes, and screens are available with either self supporting tripod stands or in the roller type with map cases for wall hanging. The choice between the tripod stand or map case screen is largely a matter of personal preference. The tripod type can be erected anywhere, whereas the map case type requires the installation of hooks in the wall.

Placement of the loud speaker depends largely upon individual room acoustical conditions. As a general rule, it should be placed as high as possible and it should be directed downward, so that a projected axis of its cone would fall about in the middle of the room. Experimental placements with at least half the seats occupied will show quickly the best location. In rooms with poor acoustics, it may be necessary to erect a small shelf, on the wall or in a corner, on which to place the speaker.

If the school is already equipped with a silent projector, the teachers are familiar with the projection problems. However, do not trade in the silent machine when you buy a sound projector. Many good silent teaching films are available, and, if you retain the silent projector, you will have an opportunity to use films in two classes at the same time. With the wealth of films available today, there is an increasing use of movies, and there are a great many schools that are making use of films in two or more classes simultaneously. Ultimately, it may be desirable to have a projector for every room, while present

[Continued on page 539]

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COUNT OF MONTE CRISTO

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4. The Melody Lingers On
Josephine Hutchinson and George Huston
5. Chu Chin Chow
Anna May Wong and Fritz Kortner
6. Peck's Bad Boy at the Circus
Tommy Kelly and Anne Gillis
7. Secret Agent
Madeleine Carroll and Robert Young
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Portia Hawley

■ *The King and the Scullery Maid*, two reels, 16mm. silent or sound, released through the Filmosound Library. Bell & Howell Company, 1801 Larchmont Avenue, Chicago, is an amusing movie which tells its story entirely with puppet characters. Described as a delightful, whimsical fairy tale, the subject has distinct moral overtones, contrasting hard labor with opulent ease. The subject is said to be a fine example of puppet technique and effective photography.

■ *Tarzan's Revenge*, seven reel, 16mm. sound, distributed by Nu-Art Films. 145 West 45th Street, New York City, is an entertaining action film of the Tarzan series, with Glenn Morris and Eleanor Holm in the title rôles. The character of Tarzan and his jungle exploits are well set forth in this thrilling movie account.

■ *Daniel Boone*, eight reels, 16mm. sound, distributed exclusively by Non Theatrical Pictures Corporation, 165 West 46th Street, New York City, is an epic of early frontier days, when Kentucky was the Far West. This movie, packed with action, features George O'Brien as Daniel Boone, with Heather Angel as the chief romantic support. The story is woven around Boone's pioneer journey into the unexplored territory of the Cumberland Gap, where he conducts a party of Carolina colonists. Struggles with mountain streams and forests, with hostile Indians and with traitors in his own camp make this film absorbing. Authentic costuming and careful production make this movie useful as an aid to the study of American history.

■ *Mexican Silhouette*, three reels, 16mm. silent, produced by Clement K. Chase, Tucson, Arizona, was filmed originally on 16mm.. in 1938. This interesting, cinematic account of Mexican life, customs and scenery was made primarily for educational purposes, and it is accompanied by an explanatory Teacher's Guide. The sequences on agriculture are most carefully planned and show customs originally brought to Mexico from Spain.

■ *Jose Iturbi*, one reel, 16mm. sound, released by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, is one of the new series of Artists Films, produced for the purpose of recreating performances of great musical artists. The series has received favorable interest among music lovers. and Gutlohn is to be commended for bringing these subjects to 16mm. sound projector users. In this picture, Jose Iturbi, famous pianist and conductor, plays the *Sevilla*, by Albeniz, and *Fantaisie Impromptu*, by Chopin, and announces his own selections from the screen.

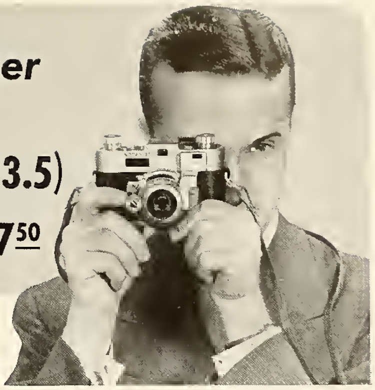
■ *Ice Carnival*, one reel, 16 or 8mm., released by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is one of the outstanding subjects in the Castle Sport Parade series. It presents a complete collection of skating events, in solo, duo and en masse. Skating stunts of all sorts, comedy turns and thrill performances give this film entertainment value. Skaters plunge through flaming hoops and clear tremendous obstacles in broad jumps; in fact, all the excitement, as well as the grace and beauty of the sport, is shown.

■ *Auld Lang Syne*, 16mm. sound, with a running time of sixty seven minutes, produced by James A. Fitzpatrick, is distributed by Post Pictures Corporation, 723 Seventh Avenue, New York City. Here is a sincere and forthright presentation of the life of Robert Burns, made in England and Scotland, where the events of his life actually took place. The story is told of the poet's uncertain existence, his love of freedom and homeland, his appreciation of beauty, his brief rise to fame in the literary circles of Edinburgh and, finally, his decline and its unfortunate outcome. The subject is recommended by the Motion Picture Committee of the Department of Secondary Teachers of the N.E.A. Many of Burns's poems are heard in the film.

■ *Tex Rides with the Boy Scouts,* seven reels, 16mm. sound, is featured in the latest catalog of Lewis Film Service, 105 East First Street, Wichita, Kansas, by arrangement with the distributors, Post Pictures, of New York City. With Tex Ritter as the star, this musical Western includes sequences which demonstrate aspects of Scouting during the thrilling adventures of Cowboy Tex and a troop of Boy Scouts on the Western Plains. A prolog shows scenes from the International Scout Jamboree at Washington.

■ *The Gentleman from Arizona,* eight reels, 16mm. sound and color, distributed exclusively by Ideal Pictures Corporation, 28 East 8th Street, Chicago, is the first feature of its kind to be released in 16mm. It was produced in Cinecolor, and it brings to the substandard screen a brilliant story of the golden West. The stars are John King, Joan Barclay and Craig Reynolds.

■ *The Great Light,* with a running time of eighty eight minutes, 16mm. sound, in Italian dialog with English titles, is released by Garrison Films,



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Inc., 1600 Broadway, New York City. This movie is a powerful and dramatic subject, produced in Italy; besides its religious significance, it is of general interest because of its excellent acting and fine photography. The film was awarded first prize as the best Italian movie of 1939, at the International Motion Picture Exposition in Venice. It tells the story of a simple blacksmith, who is falsely accused of murder. He plots revenge, but he is saved from a violent act by a miracle at the Shrine of Montevergine.

Keeping films in order

[Continued from page 513]

too. What dust or particles of emulsion that may be on the film will produce fine abrasions. They may not be noticeable at first; but, after much of this treatment, the movie soon looks dirty and scratched on the screen.

Remedy? Operate the rewind at an even, steady speed.

Rewind films with light pressure and, if the coils slip on the supply reel, remove all braking effort. By turning the handle slowly, it is possible to transfer the film from a loosely wound reel to one that is snugly wound. If the film is being cleaned or wiped, as it is rewound, the light pressure of the cleaning pad will serve to give the tension necessary for firm winding.

This cause of film wear and its simple cure make it plain why it is the worst possible insult to your movie to tighten a reel by "cinching," that is, by pulling the loose end of film so that the coils will wind more tightly on the reel. *All* the coils in the loosely wound part of the reel will rub against each other; and, if there is any dust at all on the film, you will have given it full opportunity to do its worst.

Oil spots may appear on a film. While this difficulty is generally the result of excess lubrication in projectors, it is sometimes caused by oil that spatters from a rewind that has been too generously oiled. Gears revolving at high speed may throw a spray which reaches the film. Oil will spread on the surface of the film and collect dirt. Oil can easily be removed by the use of a damp pad moistened with an approved film cleaner or pure carbon tetrachloride.

Nearly every case of actual physical injury to film is caused by carelessness in threading or in operating the projector, in spite of the fact that modern movie projectors are easy to use, and some of them are foolproof to threading errors. Amateur movie makers are much more careful of films than are users of library prints. The commonest report of film damage from libraries is that caused by the marks of sprocket teeth, on the picture area, or by torn sprocket holes in the film. In rare cases, these might be blamed on a projector which is in need of repair, but they nearly always should be laid to the door of the person operating the projector.

The perforations are made for the purpose of enabling the sprocket teeth and pull down claw to grip the film and to advance it through the mechanism. When a film is put on the projector, it is imperative that the parts which are meant to engage these holes be placed in the holes and not on the unperforated film surfaces. It is an easy matter to test the threading as the film is placed on the sprockets. If it slips over, as it is pulled from side to side, the teeth are not engaged in the perforations. Under no circumstances should one attempt to close the sprocket clamps until the teeth are in the holes. To do so is to make certain that the teeth will punch holes in the film. The same general precautions apply to placing the film in the gate. Most operating instructions issued by manufacturers stipulate that the machine should be turned by hand for a few frames, to make sure that the claw has found the perforations. Once this is done, there is little chance of damage during projection, provided the film itself has not been previously mutilated.

Damage to film may be caused by the very fact that a torn section has not been removed. If perforations are torn or punched out, they may cause the machine to lose the loop, and, in some cases, this may produce further trouble. Most modern machines will run film without damaging it, even if the loop is lost, but it is not wise to rely on this factor. At least one make of projector has an automatic trip, which stops all movement as soon as a loop is lost.

A clean projector gate is one of the most valuable insurances of long life to your films. Make it an automatic habit to clean the projector gate before you begin to use the machine. Clean the gate before you screen your own movies, or a reel belonging to somebody else. Clean the gate, whether you think it needs cleaning or not. Clean the gate! You will be surprised at the amount of dirt that you will remove.

Libraries which rent films to the public report great loss because of film damage. In some cases, it is difficult to conceive just how the damage was done, for it is so bad that entire sections of film must be scrapped. There is no excuse for the mutilation which is sometimes reported. For example, it is not rare to see a film that has been run, for its entire length, incorrectly placed on the sprocket. The result of this carelessness is shown by a row of dents, or holes punched in the picture area, for the entire length of the reel.

Users of library films must take the responsibility, in such cases, although it may be extremely difficult and unpleasant to secure compensation from users. The result simply is an increase in the cost of the prints to the consumer and the reduction of the number of films in circulation, in the case of free films.

It is highly important for schools and other organizations to make all those who handle films realize the responsibility of film care. It should be made clear to them that the damage is caused by carelessness alone, in ninety nine cases out of a hundred. A film does not damage itself.

There are cases on record in which movie films, both black and white and Kodachrome, have been screened over seven hundred times, in some instances by different people, in different parts of the country and on different projectors. The films are still in excellent condition, and, so far as one can tell from examination, they can be screened another seven hundred times. That is what ordinary care will do for a movie.

Films serve the church

[Contiuned from page 521]

Bible, are acceptable to all. An excellent new series of sound films has been issued about St. Paul, while the life of Christ is depicted in detail in several different film sets, most of which are long enough to provide a full evening's program. Parables, the Sermon on the Mount and other outstanding incidents expounded in the Bible have been illustrated in film. These are all of such a devotional character that they may be used in the regular services of some churches, at prayer meetings and on special religious holidays.

Entertainment subjects, for young and old, can be picked from commercial catalogs if the person responsible for the program has any ordinary knowledge of what the titles represent. For the most part, those in charge of children's church parties choose animated cartoons, or legendary stories for holiday occasions. Ministers pick light, one reel comedies or newsreels, either to relieve a serious program of mission subjects or to fill out an evening's entertainment. Despite the care one may exercise in choosing these subjects from a film list or catalog, mistakes are sometimes made. So it is wise, if possible, to preview the film before presenting it.

In addition to these types of movies, there are a few other important films made or used in churches. The first is the historical, depicting the life and growth either of an entire denomination or of a single outstanding church. Many parishes have amateur filmers in their congregations, who not only take scenes of church outings or pageants, but collaborate with dramatic clubs to present on film the story of their

NON THEATRICAL PICTURES CORPORATION
invites your participation
in
A 16mm. FILM CONTEST
in which the entries submitted
are to be based on the subject
"MY AMERICA"

TO PROMOTE a more complete realization of the natural and man-made advantages of our Country; its characteristics and its opportunities, both great and small, Non Theatrical Pictures Corporation has conceived the idea of offering prizes for 16mm. amateur interpretations of this idea in film. This will take the form of a contest, the unifying idea of all films submitted being the theme, " MY AMERICA."

There are no restrictions to the working out of this theme, as we believe that amateur movie makers everywhere are well qualified to give their own interpretations to this subject. Look at the life about you . . . the ways of living you know and love. That is YOUR America. It may be the bustling streets of a city, or the hills of New England, or the plains of Iowa, or the mountains of the Far West . . . it may be illustrated by living beings or by scenic shots . . . by anything that typifies the theme to you.

Film interpretations of Democracy in action; its freedoms; its opportunities; its heritage—these will form the best subjects.

CONTEST RULES

1. The contest will be open to all amateur movie makers residing in the United States, its Territories or its Possessions, but not from the Philippine Islands.

2. The contest will extend from November 1, 1940, to 12:00 noon, March 15, 1941.

3. Entries may be made on 16mm. film only, black and white or color, sound or silent, and filmed at either 16 or 24 frames per second.

4. Entries may contain new material filmed for the contest, original (not duplicate) material filmed prior to the contest, or both.

5. Entries should have a minimum length of not less than 100 feet and a maximum length of not more than 800 feet.

6. Entries should be clearly labeled, both on the film cans and on the reels, with the name and address of the sender. Note: No written matter should be enclosed with films but, if sent, should be enclosed in an envelope to which is affixed first class postage and mailed separately.

7. Entries should be shipped prepaid, and preferably insured, to:

My America Contest
Non Theatrical Pictures Corp.
165 West 46th Street
New York City

and must be *in the offices* of the corporation by 12:00 noon, March 15, 1941.

8. Entries will be returned prepaid and insured by Non Theatrical Pictures Corp., either by express or parcel post, as soon as possible following the judging of the contest, and the award winning entries in the contest will be announced publicly on May 1, 1941.

9. The contest awards will be:

First Prize	$100.00
Second Prize	50.00
Third Prize	25.00

Besides these formal awards, Non Theatrical Pictures offers to all contestants, whether award winners or not, the opportunity of having their pictures considered for commercial distribution on a basis of mutual benefit to the contestant and to the distributor, and Non Theatrical Pictures hereby reserves the right so to distribute at its discretion any or all entries in the My America Contest.

10. The board of judges, whose decisions shall be final, will be composed of the following three distinguished figures in American education and civic welfare:

Miss Mary Beattie Brady, Harmon Foundation
Miss Rita Hochheimer, Ass't Director of Visual Instruction in Charge, Board of Education, City of New York.
Dr. E. DeAlton Partridge, New Jersey State Teachers College.

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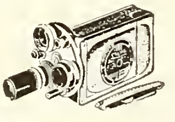

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church. Carrying this collaboration further, some have produced illustrations of parables in modern life, or have taken a community social problem and explained it to their congregations visually. Local missionary projects also offer a fertile field for the amateur and church member.

The problem that hampers many small churches in the use of movies is the matter of obtaining a projector. To solve this question, many churches borrow a machine from one of their members or rent one for very occasional use from a dealer.

If neither possibility presents itself, a church can commence to buy its own equipment, by giving a dinner or entertainment profitable enough to take care of a down payment on a projector. Once obtained, it is entirely ethical to hold screenings and to take up collections to cover the remaining expense. If the church finds new equipment too costly, the pastor may look for second hand machines at much lower figures. Any dealer in a fair sized city will have a few. The mission boards of some denominations take it upon themselves to purchase these machines for resale at the same price to their poorer churches. In that way, they can increase the circulation of their films. Once a church has been treated to movies, it will not soon forego the opportunity to use more films.

To make the most of these church screenings, a suitable program must be shaped carefully in advance. Knowledge of the film subjects in detail usually helps those in charge of this work.

If the program is of the mission type, the minister may open it with a short devotional service. Then he may screen one or two films of related subjects and follow this by presenting a speaker (either from the mission board or from his own congregation) who has traveled in the areas that were pictured. Then a newsreel of the present deplorable conditions might be shown, and this could be followed by a mission subject which tells that the work is going on despite conflicts abroad. Four reels, separated and presented in this way, will not prove too long and will cover considerable territory in one night.

Many films of a religious educational nature are provided with short introductory messages or lectures in mimeograph form. The person in charge of a screening should note these carefully and should present them either as they are written or in a digest. This brief address should immediately precede the reel for which it was intended. If this method is followed, the audience does not begin to view the subject "cold." Some agencies even make up appropriate devotional service suggestions, to accompany each film that they release, since they feel that a proper appreciation of them demands the proper setting.

Finally, a word should be said about care of films shown in churches. The projectionist should be thoroughly familiar with his machine and he should make every effort to insure a proper showing. He must clean the lens and the gate of the projector, thread the film and center the picture on the screen before the meeting opens.

After the screening, the films should not be rewound, since it is customary for libraries to inspect all films when they are returned, and their work can be done most effectively in rewinding the reels.

Churches everywhere are using the new medium of the screen to teach their Sunday Schools and to enlighten their congregations. So heavy is the demand at present that the supply of good films cannot take care of all who request them. Consequently, some churches accept pictures of inferior quality, to fill their programs. In so doing, they are harming the future of this medium of education, for their congregations will not be attracted long by poorer films.

Churches should insist upon high standards in prints from their own denominational distributors, or in those from commercial dealers. It is better to postpone a screening than to diminish your audience's enthusiasm for this type of entertainment and education, by using a poor picture. More and better films are on their way to churches. Make ready for them!

A compact editing device

[Continued from page 515]

can decide where titles are necessary and you can enter the wordings in the notebook.

For our second list, in which the scenes are rearranged, we again used a stenographic notebook, but we ruled each page with a second vertical line, opposite the one that is printed in the book. This gave us two columns for numbers on each page, one on the left and one on the right. In the left hand column, we entered the take number; in the center, we copied the brief description of the shot; and, in the right hand column, we entered the scene's new number, representing its order of appearance in the new arrangement.

A part of our rearranged scene listing looked like this:

Take Number	Description of Shots, Memoranda and Title Text	New Number
	Hi Oh!—and a bottle of rum; we're off for the Spanish Main.	Title
1	Goodbye's at hotel entrance—entering taxi	7

	Up the gangway we go.	Title
319	EWB and ETB passing up gangway boarding ship (Made in NY on return. Last 100 ft.)	8
	Out into North River and our prow points to Paradise.	Title
2	Backing out of slip—turning—Pan to South, looking down bay—Liberty shows faintly	9
	Fair skies and a fairer sea made the swimming pool and deck games popular.	Title
3	In the pool—Todd in white	10
4	Deck tennis	11
5	"Tanning" on the sun hatch	12
6	Pool—EWB diving and stunts	13
7	Mr. & Mrs. Harvey—in deck chairs	14
8	Ring toss	15
9	Watching games from shade of boat deck	16
10	View forward from the bridge (*)	17
11	Shot from upper deck—Pan to get wake	18
12	The Skipper stops for a chat at tea time	19
	On the third day, late in the afternoon, we sight Watlings Island or "San Salvadore"; the bit of land that looked so good to Columbus in 1492.	Title
13	Shot to Southwest—approaching	20
14	Shot to West in passing abeam	21
	(*) Correct later—have 17 and 18 precede 10	

When we had completed the new scene listing, we filmed our titles and coiled these with identifying slips of paper, as we did the scenes. Next, we removed all the coiled clips from the arms of the Edihelp and rearranged them in a new order, to correspond with the new arrangement in our second scene list. We placed the last fade out of the film at the bottom of the last arm of the Edihelp and worked forward, so that the first scene of the film would be at the top of the first arm. Then it would be possible to remove the scenes in succession, to splice them together in the order that we removed them.

As we arranged the scenes on the arms, we placed the coils of film containing the titles at the proper spots; accordingly, when the Edihelp arms were filled, we were completely ready for the final job of splicing the scenes together.

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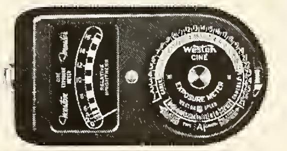

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it was all in correct sequence, right side up and right end to. We are not boasting, but, as a matter of fact, when we projected the completed 1200 feet of takes and added titles, we had just one title wrong side up—and that's the truth.

We shall spare you the account of the satisfaction we enjoyed in following a planned routine in editing, but we must note the fact that, for the first time, we experienced the full pleasure of movie making.

It may be your thought that our routine is cumbersome; we assure you that it is not, and it is certainly much faster than fighting your way through an impenetrable jungle, filled with nameless coiled, flat, black serpents that rise and strike at you when you least expect it.

How teachers use movies

[Continued from page 529]

proximately five cents (express charges being the only expense) and approximately fifteen cents for the films that were owned.

Naturally, the size of the system and the extent of the use of the films will cause these amounts to vary. However, it is certain that pupils usually obtain more from a film that is owned. It is more accessible. The teachers may keep it for a longer time. They are more familiar with its contents.

To select the best films is no small chore. One general source of information is the H. W. Wilson Educational Film Catalogue (950 University Avenue, New York City), which evaluates films, summarizes their contents and states release date, distributor and cost. The Thousand and One Catalogue (64 East Lake Street, Chicago, Ill.) is issuing a similar volume this year. MOVIE MAKERS is listing new free films that may not yet be in most catalogs. This feature, when it is fully established, will tell the approximate grade level for all films and will give suggestions on ways that they may be used most effectively. Besides, for each field, it will list some of the films that, although not new, are outstanding.

After the film has been obtained, it should be judged by the visual department and the individual teachers. Many mistakes in film selection will certainly be avoided, if this is done with care. Here are ten evaluation questions:

1. Is the subject matter of the film clearly and coherently presented?
2. Will other aids (such as books, still pictures or demonstrations) do the job more efficiently?
3. Is the film of such photographic quality that the images are clearly visible even in a room that is not completely dark?
4. Is the sound easily understandable, the music or incidental sound effects not too loud?
5. If the subject is a free film, is there so much advertising that the pupil's attention will be distracted? The best free films made by industrial companies have only credit titles at the beginning and end, with the trade names on some products visible in the film.
6. Does the subject matter fit the school's course of study?
7. Does each minute of the film present to pupils significant material with which they are not already familiar?
8. Will the film encourage the students to do original thinking, discussing, writing, drawing, reading, etc?
9. Is the film short enough to fit into the class period and to allow time for discussion? A fifteen to thirty minute film is usually the best.
10. How does the cost of the film compare with others on the same subject?

Although the place of the entertainment film in the school program may be considered a moot question, many systems have successfully used it. Some schools present worth while features during their long lunch periods. These films are often related by individual teachers to the course of study. Other schools present entertainment films for assembly programs. Such a classic as *Great Expectations* may be discussed later by English classes. *The Maid of Salem* may be timed so that history teachers can utilize it with their course of study. *The Life of Louis Pasteur* may benefit science students.

A foreign film with English subtitles will be of general interest to all and of special value to foreign language students. Sometimes, school clubs run entertainment movies to raise money for special activities.

The appreciation of the motion picture (as a social, artistic and economic force) is another problem with which the visual department must concern itself. With the average child going to the movie theatre once a week, the influence of a hundred feature films and numerous short subjects is a force with which parents and schools should reckon.

Pupils should be taught discrimination, so that they will see the better pictures, obtain the maximum educational values from these, understand their social significance and discount the false notions presented by some pictures.

The motion picture is a form of expression that combines story telling, art and music. Study guides for the outstanding films are issued under the guidance of the Department of Secondary Teachers of the National Education Association, through Educational and Recreation Guides, 1501 Broadway, New York City.

In the last analysis, the success of the program depends upon how well each teacher uses the film. It is generally agreed that the following procedure is essential for efficient instruction with films:

a. Preview the film and study any guides that go with it, so that the preliminary work, the presentation of the film and subsequent instruction may be efficient.

b. Plan to use the film for those purposes for which it will be most effective; i. e., to introduce the unit, to clarify specific items, to review or to stimulate allied work.

c. Prepare the student for the film, by raising questions that the film may answer, or by specifying points for the student to note.

d. Provide as perfect projection as possible, through attention to darkening the room, clear focusing, correctly adjusting sound, properly placing the screen, cleaning the lens and gate, etc.

e. Follow the film with pertinent discussion and allied activities.

f. Show the film several times, if all the points are not observed during the first presentation. At a second or third showing of a sound film, the sound may be turned off and the students may be asked to do the commentating.

When you project sound

[Continued from page 531]

day conditions make it essential that there should be at least a sufficient number of machines in a building to permit each class to use one for at least one period a day.

The typical classroom setup for projection places the screen above the teacher's desk and the projector in the rear center. If there is no electric outlet on the rear wall, one should be installed, to eliminate the need for running extra extension cord around the room.

The speaker cable may run down the center aisle or around the window side. *Do not* run cables or wires on the floor in front of classroom doors. In the event of a fire drill or actual fire, they present a tripping hazard.

When the new sound projector is in the building, the principal should designate one person to be responsible for it. He, or she, should see that it is properly oiled and cleaned and should maintain a regular schedule for this work. He should be thoroughly familiar with the instruction manual supplied with the projector, and he should also take care of training others, both teachers and pupils, in the operation of the machine. In all but the lower elementary grades, it is perfectly practicable and in fact desirable to have at least one boy in each class or room trained in the

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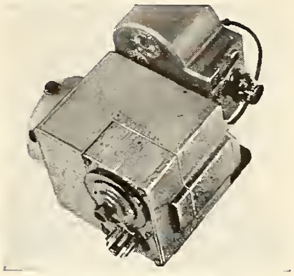
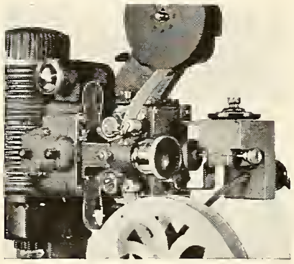


B & H 8mm. camera with electric motor drive.



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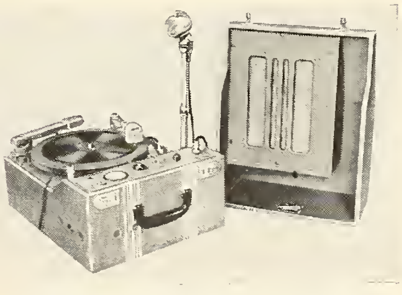

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operation of the machine. This relieves the teacher of the details of handling the machine and permits her to give full attention to her job at the front of the room. Some schools make it a special privilege to operate the machine and even have special little buttons for the boys who are qualified to do the work.

All those who are to operate the machine should be instructed in how to change the projector lamp and to clean the lenses and film channel. Spare projector and exciter lamps should always be kept with the machine, so that a quick replacement may be made in the event that a bulb burns out.

Should any trouble develop that is not covered by instruction book notes, do not try to effect a repair yourself. You may cause more trouble. Call upon the dealer who sold the machine, the factory or its nearest branch. Some manufacturers have appointed selected dealers as qualified service and repair men. These dealers have properly equipped repair departments, and they are experienced in the work: often, they have had factory training. Find out who is best equipped to do your work in your territory.

Remember that your projector is a precision machine and treat it accordingly. Maintenance of a regular cleaning and oiling schedule pays dividends in trouble free sound projection.

The clinic

[Continued from page 523]

fused sufficiently so that fine detail in them is obliterated. Since the purpose of a background is to suggest, rather than to emphasize, a definite scene, the diffusion will help to concentrate the interest in the title matter itself.

Quick change Dual turntable users are confronted with the problem of making fast changes in records. I have found that, by putting two and sometimes three records on a turntable at one time, I can make the change very swiftly, simply by lifting off one record and then playing the next. This avoids the somewhat delicate job of putting a new record on the spindle in great haste.—*George Kirstein.*

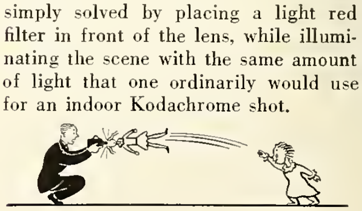
Longer lens Movie makers who are lucky enough to have a home theatre, in which to show their movies, may meet the problem of placing the audience far enough from the screen or of making the screen size small enough to give a pleasant effect.

In order to solve this problem, one may use a projection lens that has a focal length somewhat greater than average. The lens normally supplied with projectors is a two inch for 16mm. and a one inch for 8mm. A good substitute would be found in the two and one half or three inch for 16mm. and the one and one half or two inch lens for 8mm. The use of these lenses will make the matter of focusing more delicate, for the image that they produce is smaller than that given by the normal lens. A pair of opera glasses or an inexpensive monocular glass will enable the projectionist to check the focus.

Film type If you are making double exposed titles, in which you plan to have the white letters appear over an outdoor scene, you must bear in mind that, if you use the outdoor Kodachrome for filming the background, and then shoot white letters under artificial light, the letters will appear to be slightly red. While the result may be attractive in some cases, it is best to plan to avoid it by using Type A film with the sunlight filter for the outdoor scenes, and then to remove the filter for the second exposure when you shoot the white letters.

The camera deceives If you have one scene in which a frog hops out of the camera field, you can make him seem to dive into a pool or a river, by dropping a stone into the water. The stone will fall fast enough to be invisible, leaving only the apparent splash, which your audience at once connects with the frog. In the same way, cats or dogs, or any kind of animals, that dash out of a picture in one scene may be made to vanish into the bushes in the next scene, by having somebody, concealed among the leaves, agitate them strenuously for a moment. This trick admits of indefinite variations; you can even have a full grown man disappear into a deep pool, by showing him in one scene as he dives downward (on grass or pillows) and in the next scene showing the splash caused by a huge rock that some friend has tossed into the water. If you leave the camera running while the bubbles trickle up to the surface, the effect will be particularly realistic.

Special color effect A Kodachrome film made recently, to picture still photographic darkroom procedures, posed an interesting problem. It was desired to make a scene of the darkroom appear as if it were illuminated only by a safelight. The problem was effectively and simply solved by placing a light red filter in front of the lens, while illuminating the scene with the same amount of light that one ordinarily would use for an indoor Kodachrome shot.



Non Theatrical offers patriotic film contest

WHAT does America mean to you?

That is the subject of a film contest announced in this number of Movie Makers, by Non Theatrical Pictures Corporation, 165 West 46th Street, New York, N. Y.

Does America mean your home, your city, your State? Does it mean your own way of life? Or does it mean the great national parks, the scenic beauty of the coasts or the methods by which your own community earns its living? Here is a film contest that embraces any subject that touches you deeply. The material for your film may be anything, from industry to a fishing trip.

It is stated by H. Threlkeld-Edwards, ACL, head of Non Theatrical Pictures and originator of the contest idea, that the purpose is to stimulate production of movies in a field in which amateurs can do their best work.

First prize in the contest is $100.00; second prize, $50.00; third prize, $25.00. The contest, which opens November 1, 1940, will close at 12:00 noon, March 15, 1941. Prize winners will be announced May 1, 1941.

The period at which the contest is announced, as well as the nature of the subject, makes it clear that the contestant will be expected to draw on material that he has filmed previously. Your film may be made up entirely of shots or sections of movies that you have filmed at any time previously. This material may be combined with new footage, or you may shoot an entirely new picture. This offers such great flexibility that any movie maker, anywhere, can compete. All he need do is to re edit material on hand and to make new titles to fit the new theme.

In any case, however, whether a contestant submits a picture in black and white or color, all footage should be on original film—not a duplicate. (This does not refer to subject matter or scenes, but simply to film stock.)

Film submitted to this contest may be from 100 to 800 feet in length, black and white or color, 16mm. The contest is limited to 16mm. because it is hoped that material will be discovered that may be used as library films. Non Theatrical Pictures Corporation is planning to distribute the best subjects through education and rental libraries. Producers of reels so distributed will participate in the income derived therefrom.

This opportunity is offered in addition to the contest prizes and is not limited to prize winners. Non Theatrical Pictures will discuss arrangements with those contestants whose footage seems desirable for this purpose.

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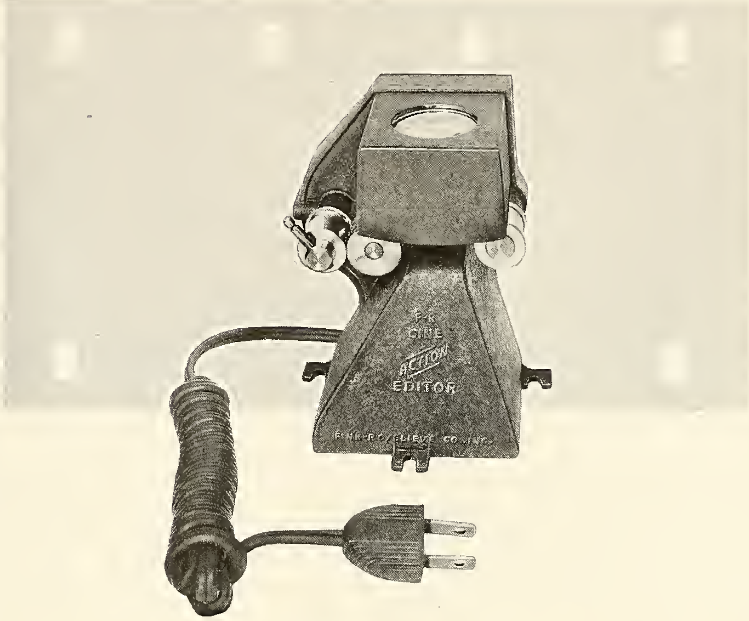

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Permits films to be edited showing the actual motion picture — or stopped for prolonged inspection of "stills" • Smooth continuous viewing of films magnified four times the original size • Easy to operate—the Editor is simply placed between two rewinds • Highly efficient though using low wattage lamp which gives all the essential illumination without excessive heat.

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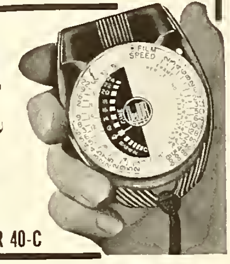

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Judges will select the prize winning films, first upon the basis of how well the maker has interpreted the idea of the theme, "My America," and second upon the basis of the general continuity and technical qualities of the picture. Good exposures, a steady camera, accurate focus and the like are of course essential.

The board of judges, whose decision is final, is composed of Mary Beattie Brady, director of the Harmon Foundation; Rita Hochheimer, assistant director of Visual Instruction in Charge, Board of Education, City of New York; Dr. E. DeAlton Partridge, assistant professor, New Jersey State Teachers College.

Your movies on wheels

[Continued from page 528]

It would be found that this height may be too great for home use, since, in the case of the home, it is nearly always possible to avoid having people sit directly in line with the projector and screen.

The idea of having a self contained outfit of this kind will appeal to teachers, for it may be moved from room to room with the least possible disturbance. If the necessity of moving the outfit from floor to floor is to be considered also, it may be well to put a second set of handles on the front of the box, so that it may be carried easily by two persons. In that event, the handles on the front should be much lower than those on the rear, so that it will be possible to keep the cabinet level in going down stairs. For some purposes, it may also be better to have four wheels instead of two; but, if this is done, some special method of locking the wheels must be worked out, to prevent the cabinet from moving during use.

Many amateurs will find the cabinet design represented in the drawing to be entirely suitable for their purposes, especially if they are not interested in using a musical accompaniment to their films. My original outfit, made as shown in the photographs, incorporated two record players, so that a continuous musical background could be used with my films. Because I had a "blimp" from an old sound projector on hand, I used that to enclose the machine and thus to cut out the sound of the projector in operation. Had this not been the case, I should have been tempted to enlarge my cabinet, to house the machine completely.

If one desires to build a somewhat more elaborate outfit for home showings, I should suggest several changes. Of course, the general appearance might be made more "dressy," by using expensive wood and by applying a hand rubbed finish. Better hardware would also add to the scheme.

In my particular case, the addition of two record players was important. They were built into the front of the compartment, as shown in the photographs. Of course, both players were connected to the main current supply. Since one of them was of the wireless type, no cords were needed to connect them to the radio. The standard type of player was connected to the wireless model, so that the two could be operated together.

While I chose to hook them together with a fader, which allowed a smooth change from one to the other, you may prefer to handle each record player by means of separate volume controls. The latter arrangement is somewhat more flexible, since it permits both records to be played at the same time, when that is useful. A changeover is made by turning down one control and turning up the other, a function which is ordinarily performed by a fader.

In order to make the wireless idea more efficient, I found it a good plan to add a small antenna, of the type commonly used on automobiles. It is collapsible and takes up very little room on the side of the cabinet. If one does not use the wireless type of record player, it will be necessary to install a phone jack, so that a line can be run to the radio or to another type of amplifier.

Movie makers who already own dual turntable outfits may want to enlarge the cabinet, so that their turntables can be placed on the upper shelf. If this is done, it is a good plan to put in a second shelf, several inches below the shelf supporting the turntable case. The second shelf will make a good place to lay the records while the outfit is being used.

Many ramifications will occur to any movie maker who attempts to build such an outfit, but the basic fundamentals are to be found in the drawing and in the photographs. I found that I was constantly thinking up new changes. One of these was to line the inside of the record player compartments with cotton batting layers, covered with monk's cloth. This served to deaden the sound of the pickups, which, together with the "blimp," made the entire outfit perfectly silent.

If the idea of enclosing the projector entirely by an enlarged cabinet is carried out, it will be necessary to make special provisions for ventilation. The great amount of heat given off by the machine must be allowed to escape, and provision must be made for cool air to enter at the bottom of the projector compartment. For the latter purpose, it will suffice if a number of inch and a half holes are bored in the back panel of the cabinet. A good sized hole should be cut in the top, directly over the lamp house, and this should be covered with a metal screen of some sort, to prevent

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(Illustrated)—provides correct, concentrated lighting for attractive highlights and special effects. Has precision-ground condenser lens . . . sturdy, die-drawn steel housing . . . crackle finish . . . chrome fittings. Tripod extends to 7½ ft. Complete with 10-ft. rubber cord, switch and plug **$18.50**

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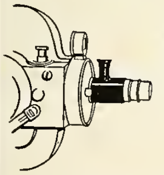

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small objects from dropping on the machine. A sheet of asbestos wallboard should be placed around the hole, to avoid heating the wood excessively.

If the outfit is to be used in visual education work, it may be found desirable to add a splicer and a pair of light rewinds to the equipment that is carried in the cabinet. These will make it possible to repair breaks in the film without delay. Rewinds of the "clamp on" variety may be fastened quickly to the top of the cabinet when the doors are open.

No matter where the outfit is to be used, it will be found helpful, because it makes the arrangement to show movies less disturbing to the audience, be it in a classroom, club, church or home. Such a feature will appeal strongly to teachers, for classroom periods of instruction are none too long.

Practical films

[Continued from page 520]

uted to various Kiwanis groups throughout the Northwest.

16mm. in Television

As much of Seattle as could be condensed into ten minutes of 16mm. black and white silent movies was shown, with a spoken commentary, over the NBC television broadcast in New York City recently. Filmed by Paul Thompson, ACL, of Northwest Films, Yakima, Wash., for the Gray Line Tours, Inc., the picture, which had no specific name, was selected from among many others submitted by various cities.

News from Mexico

With the aid of Harry Wright, ACL, of Mexico, D. F., a young ethnologist, Edward Meyers, has, for some years, been making what has proved to be an extraordinary and unique series of 16mm. Kodachrome motion pictures of little known tribes in the interior of Mexico. Risking his life on more than one occasion, according to Mr. Wright, Mr. Meyers has succeeded in filming even such hostile tribes as those inhabiting the southwestern coastal country, where many of the people, though native Mexicans, are negroes.

Of the fifty eight little known Indian tribes in Mexico, Mr. Meyers has visited seventeen during three long exploratory trips, gathering articles of clothing, learning customs, studying languages and, above all, taking Kodachrome motion pictures. So far, he has exposed more than 20,000 feet, two reels of which were shown recently at a dinner given in his honor at the University Club in Mexico City. On a recent visit to the States, his films were shown at the Smithsonian Institution, the National Geographic Society, the Museum of Natural History, in New

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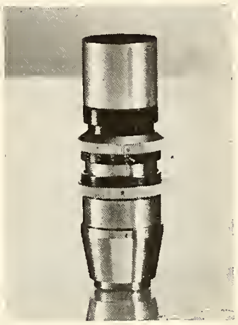

With one of these lenses you can explore new fields that are educational in scope, fascinating and at times even mysterious.

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Teletar Lenses are constructed so as to give a flat field of exceptional definition and sharpness. The general corrections for anastigmatism, color and special aberration have been fully carried out. The image is brilliant and clean-cut and when projected on the screen gives exceptional results.

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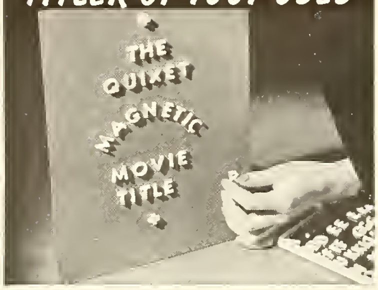

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York, and the United States Department of Indian Affairs.

Expansion of Studio

Emerson Yorke, head of Emerson Yorke Studio, producer of theatrical and informative films, announces the broadening of his activities, by the addition of an Industrial Film Division. To manage this division, Mitchell I. Koppel, formerly special Headquarters Representative of Alexander Film Company in the East and Southwest, has been appointed.

New Oregon Range Film

At Squaw Butte Range Station, located on 16,000 acres of Oregon's range land forty miles west of Burns, Oregon, George Oliver Smith, young photographer under contract with the Department of Interior, recorded the story of the work carried on at the range station in a film, entitled *The Range Man's Laboratory*.

Kenneth Platt, manager of the Squaw Butte Station, which works in cooperation with the Oregon State College, planned and directed the 600 foot, 16mm. Kodachrome silent film, and he intends to use it in his educational programs. These bring to the attention of stockmen and those in control of grazing on the public domain the necessity of saving grass, of reseeding it where it is needed, of proper types of grass to use and the best methods of utilizing the water available.

The picture was filmed in six days on the station property; after the film was developed, three days were spent in editing, titling and planning a narrative, to be timed and told by the projectionist. The entire cost of the production came to $100.00. A print of the film will be placed in the film library of the Oregon State College, and it will be shown at a meeting of range managers at Washington, D. C., and at stockmen's meetings.

Cold turkey

[Continued from page 519]

of Betty's bedroom; it is night, and Betty is supposed to be sleeping; she gets out of bed and tiptoes to a table on which there is a lamp.

18. *Medium close shot.* Betty takes paper and pencil from a drawer and starts to write a note.

19. *Closeup.* Of Betty. She has the end of a pencil in her mouth, undecided as to what to write; she finally decides and starts to write.

20. *Medium shot.* She finishes writing the note; she gets up from her chair, looks about, listens and then tiptoes out of the room.

21. *Medium shot.* The back yard. Betty, with note in hand, is slowly walking toward the turkey in the box; she looks behind her, to see if she has been seen; she starts to lift the box so that the turkey can escape.

(Note: to obtain a night effect, use a dark red filter if you are shooting black and white, or Type A Kodachrome for the outdoor scenes if you are shooting color. Type A Kodachrome exposed out of doors with a slight underexposure will provide a blue moonlight effect.)

22. *Closeup.* The box being raised and the turkey walking away. (So that the turkey will not really escape, a dark string can be tied to one leg and held by somebody out of camera range.)

23. *Medium shot.* Betty shoos the turkey away, places the note on the box and turns and walks toward the house.

24. *Closeup.* The note on the top of the box. *Fade out.*

25. *Close shot. Fade in.* The calendar. It is Thanksgiving Day, November 21 or 28.

26. *Long shot.* The back yard. Father is walking toward the camera with the axe.

27. *Medium shot.* The back yard. Father is walking toward the empty box, axe in hand; he stops at the box and sees the note; he sees that the box is empty and that the turkey is gone; he picks up the note.

28. *Close shot.* Father opening the note; he reads the following:

29. *Titler shot.* Of the note: "Dear Mr. Johnson: I am sorry I cannot help you celebrate Thanksgiving. That axe you sharpened yesterday gave me an idea that maybe I shouldn't hang around."

. . . Thomas P. Turkey.

P.S. Cranberry sauce without turkey isn't bad.

30. *Closeup.* Of Father. He finishes reading, looks puzzled and slowly smiles when he realizes who wrote the note. *Dissolve or wipe to the next scene.*

31. *Long shot.* A "drive in" sandwich stand. (Many of these stands have three or four tables on the outside, for people who do not wish to eat in their cars.) Husband, wife and Betty are seated at one of these tables; each is eating a sandwich.

32. *Medium close shot.* All three are eating sandwiches. The camera slowly "pans" to a sign a short distance from the table. It reads: "COLD TURKEY SANDWICHES TODAY, 25c." *Fade out.*

HINTS FOR TRAIN MOVIES

ALTHOUGH not every movie maker will desire to take such detailed railroad shots as those shown on this page, nearly every filmer has, at some time, wanted to secure shots of railroad atmosphere for a travel reel.

A telephoto lens is extremely valuable in this kind of filming, because there are many circumstances which prevent the camera from being placed in a position near enough to the subject to allow good closeups to be made with a normal lens. The first and second pictures in the column illustrate what can be done with a four inch telephoto on a 16mm. camera. (The same scenes could be obtained with a two inch lens on 8mm.) The camera was set up ahead of the locomotive in both cases. It would have been impossible to secure the scene of the man on top of the boiler without using a telephoto.

Closeups are used

Closeups of timetables, charts and other railroad forms may be called for, in filming a movie of trains, and, for this purpose, a small titler comes in handy. A popular make of small metal titler was used for the scene shown in the third picture.

A four inch lens gave a breath taking result in the scene illustrated by the frame at the bottom of the page. The train approaches the audience with a terrifying perspective and appears to be running right into the camera. Actually, the camera was at a perfectly safe distance from the track, but the shot never fails to carry a "punch."

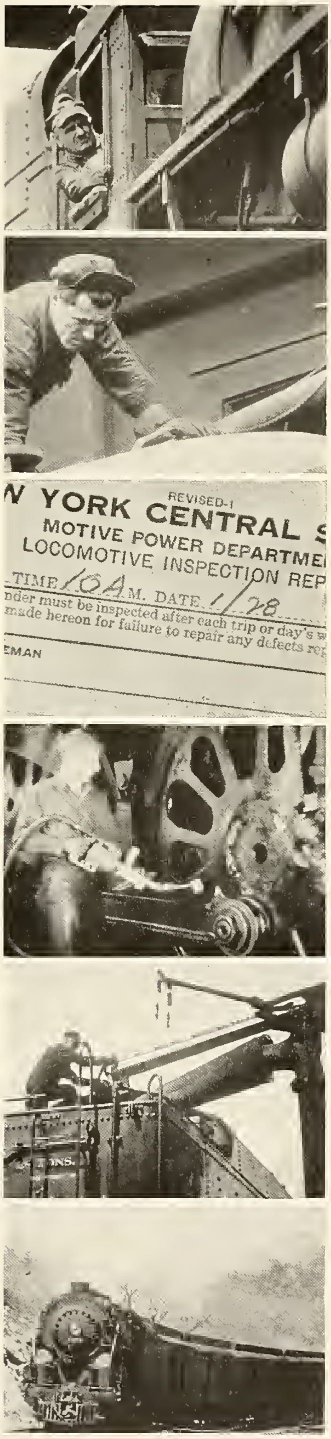
Foreshortening helps

The foreshortening effect of the telephoto will also make curves seem to be sharper than they really are. Although the use of the telephoto decreases the apparent distance from the camera to the subject, it increases the time needed for the subject to approach the camera. In some cases, this is desirable, in order to show the train in motion for a longer period before it passes out of the scene. If this retardation is not wanted, one can cut the camera speed to eight frames a second, thereby doubling the speed of the moving object in the scene.

From moving train

Movies taken from a moving train can be interesting and pleasant, provided one follows the infallible rules in making them. First and most important, place the camera on a solid tripod. Lacking a tripod, you may rest the camera against the side of the car; but, in any case, the camera must not

16mm. scenes by Frederick G. Beach, ACL



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be held loosely in the unaided hands of the user. Filming from the car window is successful if the window is clean and if the subject matter is at some distance from the track. When the train is in motion, one cannot hope to get such near by subjects as stations, but he can secure smooth and interesting action views of distant scenery.

A shot which never fails to bring exclamations of approval from the audience is one filmed from the rear platform of a train, with the camera upside down. When this scene is inverted, after processing, and is spliced in with footage taken normally, it will appear as if it had been taken from the locomotive pilot.

It would be hard to find a more dramatic subject than railroad trains, and they offer movie material available to all, for everybody lives within a reasonable distance of some railroad. Try to make a film of some phase of the operation of trains, and you will find that you have a subject which will interest every audience that you can reach.

Learning by filming

[Continued from page 518]

without further delay, preliminary plans were set in motion.

In the beginning, the children found several things to be considered before actual work on the production started. They must decide the general content of the picture; funds would be needed to purchase the film, and some equipment would be needed for lighting, taking and editing. The teacher had an 8mm. camera and a projector for use in this first experiment. Later, on the strength of this demonstration, the principal of the school arranged for the purchase of school equipment for 8mm. movie making.

Since the class was studying the history of man up to the age of steam, it was generally agreed that the production should include some part of man's struggle upward from barbarism. Taking into account the limitations under which they would have to operate, yet accepting the magnitude of their imagination as to what could be done, the students, after several days of consideration, decided that they would like to treat the struggle that man has made to achieve some of the wonders that now surround him.

With the general theme of the movie agreed upon, the time was ripe to organize the class for the job. It was generally agreed that the thing to do was to work out a general outline first and then to develop the specific scenes as the class's study of history moved across the centuries and from one part of the world to another. After listing the various tasks that confronted them, the students thought that the following organization seemed necessary:

Production manager and assistant.
Director and assistant.
Business manager and assistant.
Cameraman and assistants.

Committees for titles, costumes, maps and scenery, properties, publicity, scenario and models.

Frames from 8mm. movie of history filmed by seventh grade students

While the students' whole study of history would focus on the film's production, it seemed wise to set aside one period a week for the actual physical work on models, titles, costumes and, finally, filming various scenes.

From the beginning, it was recognized that other departments of the school would contribute if they could be interested in the project. The first place that help was needed was in the library. Sympathetic aid was almost essential for the research needed on each scene. Assistance also was welcomed in the production of titles. A conference with the librarian and the art teacher was sufficient to start this ball rolling in the right direction.

Once the project was moving, the business manager felt sure enough of it to release a story to the school paper, telling of the general plans and promising a showing to the whole school, later in the year. Plans were also made to publish periodic stories that would find their way back to the parents, through the columns of the school publication. This was important, because, in the scheme of things, the parents and

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friends were to finance the project, by paying a modest fee to attend the grand opening.

When it came time for the filming, the class began to recognize the magnitude of the task which they had set for themselves. After the nature of each scene had been determined, there was a long process involved in getting it ready for the final take. For example, the sequence showing the development of transportation evolved around the discovery and use of the principle of the wheel. According to the library references, early man may have invented the wheel as a result of watching a rolling log or even a round stone tumbling down a mountain.

The rolling stone scene was not very difficult, since the school was located near some rocky slopes. The log presented some difficulty. The students felt that it should be a good sized one and that it should roll with some speed down an inclined plane. The solution was achieved by constructing a model on a table top and by using sand and gravel, small branches from cedar trees and a light blue cloth for a background. A one inch "log" looked formidable in this set and, with a little urging, plunged down the "hill." The results were so satisfactory that the producers decided to use the table top for many of their scenes.

From the rolling stone and log, the next step was the solid wheel, cut from a large log and fastened on a crude cart. Here, again, by constructing a small model and by building a background, the students were able to present a colorful interpretation of early forms of carts.

And so it was that the sequence dealing with transportation carried the audience from the crude wheels of ancient man along Grecian and Roman roads in chariots, over the rough roads of the Middle Ages in carriages, across the plains in prairie schooners and finally over steel rails behind a modern locomotive. Each scene needed careful planning and arrangement, to tell its proper story, and it is a fair guess that, when this sequence was finished, all members of the class knew the history of the wheel.

The actual production of the one reel historical film took most of the winter. By March, it was far enough along to assure the business manager that he could start thinking of definite dates. This meant the preparation of posters and printing tickets. Up to that date, the total expenditures had been around eighteen dollars, including the color film which was the largest single item.

The money for this purpose had been advanced by the school office, with the understanding that it would be repaid after the grand showing in the spring. The school had helped, also, by purchasing a battery of four floodlights for

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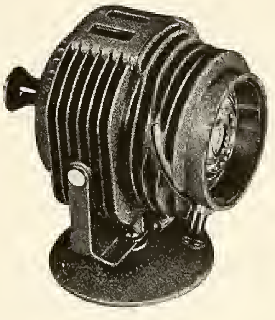

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interior shooting.

In the main, the final production had followed the general theme at first agreed upon. However, one or two opportunities arose during the year that could not be overlooked. The music teacher, for example, had borrowed a set of ancient instruments from a near by museum, to show to his classes. This, the students felt, offered a good way in which to bring in the development of musical instruments. So, with the assistance of the music instructor, they learned how to hold and to use the instruments, and they built a sequence around them, which ended with a scene of a modern high school orchestra.

Another opportunity presented itself when one of the members of the class fell heir to a stalk of papyrus from the Nile Valley. A relative, coming back from a trip to that part of the world, had brought it along as a souvenir. This, too, found its way into the film, to show how early man made paper.

Tickets to the grand opening sold fast. The members of the class had been interesting their parents all winter, and many friends were enthusiastic, too. Some members of the student body bought tickets, but the rumor got around somehow that the film was to be shown in assembly, a week later, so this market faded. In the final result, this was just as well, because the small auditorium was filled to capacity the night of the first showing.

For the big performance, the hall was decorated with hand lettered titles and with some of the small models that were still intact. One of the students acted as chairman of the evening—but let's read what the school paper said about it.

SEVENTH GRADE FILM IS DECLARED SUCCESS

"The seventh grade movie was acclaimed a big success by the audience at its World's Première, Friday, May 13, which was attended by over a hundred and fifty people.

"About $32.00 were collected, and when all expenses had been paid $15.00 remained for the class treasury.

"Before the movie, speeches were made by John Shubert, Elizabeth Silver, Elizabeth King, and Claire Robinson, explaining how the picture was made.

"Carol Wollen and Jane Wallace ushered; Scott Smith and Chilton Sheele had charge of the check room; and Elliot Middelton ran the projector . . ."

The income from the movie did not cease after the first showing. To its surprise, the class received two or three requests from near by schools from which they realized three dollars each.

As a movie, the film left much to be desired. It hung on the kind of continuity one would expect from youngsters about twelve years old. In some cases, the lighting was not strong enough for the interior scenes, but the use of a light meter helped to hold down this waste footage. There were too many titles, even for an educational movie.

By and large, however, it was significantly successful in motivating the group in their study of history. Not only did they learn how to do research and to see the relation of events to each other, but they also learned how to produce a movie from beginning to end —and they enjoyed it.

Movie making has since become a regular part of this school's program. Movies have been made of original art work, leisure time activities carried on by the school, the construction of models by French students and of other activities. These films are forming the nucleus of a student made library of films.

Amateur clubs

[Continued from page 525]

award by the slim margin of one point. Other items on the same program were the screening of *L'Ile d'Orléans*, 1939 Maxim Award winner from the League's Club Library; *Pennsylvania Travelcade*, a State publicity film, in which much of the footage had been contributed by club members; *Everybody Skis*, a one reel study of this dramatic sport.

Rockford studies Early fall programs of the Rockford Movie Makers, ACL, in Illinois, have been rich with effective study films and outstanding examples of amateur work. *How To Use Your Camera*, from the Harmon Foundation, in New York City, and *Out To Win*, award winning production of the Dallas Cine Club, have been first in this order. On the same program, Carl Miller, Chicago representative of the Weston Electrical Instrument Corporation, addressed the membership on the problem of exposure.

Later film offerings included a half hour selection of Kodachrome travel reels by Dr. Rudolph J. Mroz, of Rockport: *Common Mistakes and Their Correction*, second film lesson from the Harmon Foundation; *Riches From The Sea* and *Chromatic Rhapsody*, Ten Best award winners from the League's Club Library.

New York Eights Four new members were welcomed to membership by the New York 8mm. Motion Picture Club, at its first meeting of the new season. They were J. C. Casco, E. H. Kremer, ACL, H. R. Treat and D. Franks. Film offerings from two of them—Mr. Casco and Mr. Kremer—were seen on the program, the first presenting interior Kodachrome of his daughter and the latter giving a repeat screening of his popular *Anaesthetic Fantasy. The Fable of the Finicky Photographer*, a guest film by Mr. Kohler, was voted excellent, as was *Angels are Made of Wood*, an award winning production by Herman Bartel.

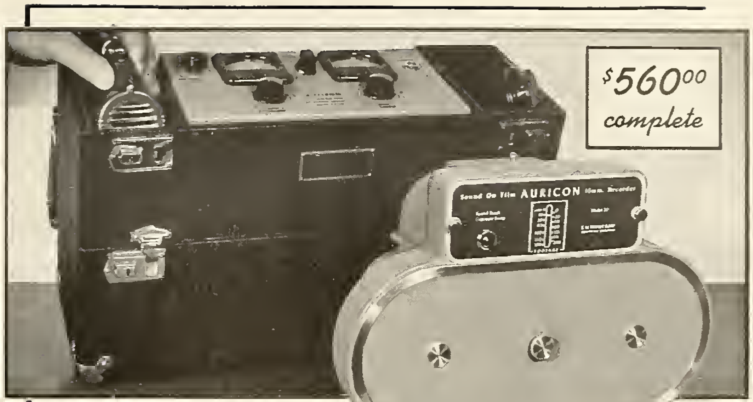
Toronto busy War fails to diminish the activities of the veteran Toronto Amateur Movie Club, according to recent issues of *Shots and Angles*, club news bulletin. On late programs, J. R. Beale, jr., ACL, has given a discussion and demonstration of *Titling Technique*, while R. O. Campbell has instructed the club on *Estimating Exposures*. Members' films seen on the club screen have included *Garden Scenes*, by William Jennings; *Winning the B. A. Trophy* and *Salesman Jimmy Allen*, by Mr. Campbell; *Shots From a Bomber*, by Cam Warren; *A Christmas Epilogue*, by R. W. Williamson, ACL.

New Bedford ballots New officers have been elected and announced by the Greater New Bedford Movie Club, ACL, in Massachusetts, as follows: Jack Knight, president; Louis Boulet, ACL, vicepresident; Roland McGee, treasurer; Owen Mellody, secretary; Anthony Perry, press secretary. The group has just launched a scenarized production known as *Night Life in New Bedford*, which will present its plot action against the background of the city's night clubs.

For Long Beach Late summer meetings of the Long Beach Cinema Club, in California, have featured an address on composition, by Julian Hiatt, art instructor in the local schools; a demonstration of the Ciné-Kodak Magazine Eight, with adapters and carrying case; a discussion by Henry Ward, jr., of his visit to the Walt Disney Studios. The club participated with marked success in the annual Hobby Show, staged by Long Beach civic interests, with more than three thousand visitors to its exhibit.

Racine elects Organized only last May and already listing thirty five active members, the Ra-Ciné Club, in Wisconsin, has elected the following officers for the coming season: H. C. Hoffert, ACL, president; Gordon A. J. Petersen, vicepresident; Ralph Voight, ACL, treasurer; John Kibar, secretary; Burt Klockner, director. The secretary will welcome correspondence from other movie clubs.

St. Louis sees Resuming their monthly meetings at the Downtown Y.M.C.A., members of the Amateur Motion Picture Club of St. Louis, ACL, saw recently a varied program of vacation films: *The Cauldron*,



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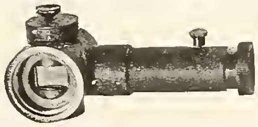

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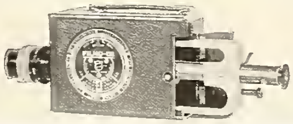

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BASS SAYS: Heavy trading means many trade-ins. Get yours at these low prices. USED CAMERAS: 8mm. Cine-Kodak Model 20, *f*/3.5 lens, $19.75; 8mm. Cine-Kodak Model 20, *f*/2.7 lens, $27.75; 8mm. Cine-Kodak Model 60, *f*/1.9 lens, $49.50; 8mm. Bell & Howell Sportster, Cooke *f*/2.5 lens, $52.50; 8mm. Movikon *f*/2 lens, case, $137.50; 16mm. Stewart-Warner, *f*/3.5 lens, $12.75; 16mm. Cine-Kodak B, *f*/3.5 lens, $22.50; 16mm. Cine-Kodak K, *f*/1.9 lens, $54.50; 16mm. Cine-Kodak Magazine, *f*/1.9 lens, $82.50; 16mm. Bell & Howell Model 141 Magazine, Cooke *f*/2.7, $84.50; 16mm. Bell & Howell Model 141 Magazine, Wollensak *f*/1.5 in focusing mount, $97.50; 16mm. Victor Model 5, 1″ *f*/3.5, 2″ *f*/3.5, 3″ *f*/4 lenses, $107.50; 16mm. Bolex 16 with Hektor *f*/1.4 and case, $225.00; 16mm. Zeiss Movikon, Sonnar *f*/1.4 lens and case, $297.50; 16mm. Filmo 70DA, with 12 volt motor drive, two 200 ft., one 400 ft. magazines, three lenses, masks and mask slot, carrying case, $1,043.00 value, price $600.00; 35mm. Bell & Howell Eyemo, reconditioned, 12, 24, 32 speed, sound aperture, Cooke *f*/2.5 lens, case, $175.00. USED PROJECTOR BARGAINS: 16mm. Ampro Model J, 500 watt, with case, $67.50; 16mm. Ampro Model NC, 750 watt, with case, $97.50; 16mm. Bell & Howell Diplomat, gear driven, with case, $127.50; Victor Sound on Film Model 12, with amplifier, $124.50. IN STOCK: new Filmo Auto Master; new Revere Double 8 camera with *f*/3.5 lens, $29.50; new Revere Double 8 Turret camera with *f*/2.5 lens, $65.00; new Revere Double 8 Model B projector, 500 watt, $59.50. Send for new Revere literature. Free on request —84-page Bass Cine Bargaingram. Most complete ever published. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

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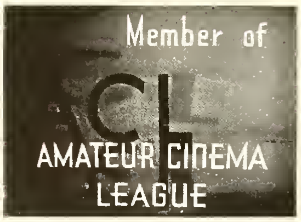

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BOLEX (new model) G-816 projector, projects both 8 & 16mm., list $265.00; will take $150.00; extra 750 watt lamp included. CHAMBERS, Forrest Rd., Merion, Pennsylvania.

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EQUIPMENT WANTED

WANTED: Some old style Bell & Howell 400 foot reels with square hole both sides. Good condition. DAVID R. RUTTER, 702 W. 24th, Wilmington, Del.

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an award winning reel from the West Coast; a color study made for the local Optimist's Club, by Russell Williams and W. C. Conley. Officers for the current season are Dr. George C. Williams, ACL, president; M. Napper, first vicepresident; M. Kramer, second vicepresident; Mr. Conley, treasurer. Serving with them as directors are W. Henze and Edward Miller, ACL.

Queens chooses Following the death of David S. Hull, ACL, founder president of the Queens Cine Club, members of that group elected new officers as follows: Murray Tucker, ACL, president; Hans J. Kuhnert, ACL, vicepresident. Jack Jacoby will carry on as secretary. Featured on the program of the election meeting was a screening of *Anaesthetic Fantasy*, by E. H. Kremer, ACL, and a talk by Joseph F. Hollywood, ACL, of the New York 8mm. Motion Picture Club.

In San Francisco At their first meeting following the summer recess, members of the Cinema Club of San Francisco heard from Guy F. Street, a popular artist of the Bay area, on the principles of composition. Featured on the club's screen were *Vacationing in California and Oregon*, by John Smurr, ACL; *Brown Derby Beer*, an industrial film, in Kodachrome, for Safeway Stores, Inc.; *Rain For The Earth*, a recent 16mm. sound on film release from the United States Department of Agriculture.

Results in Buffalo The delayed verdict of the judges in the annual film contest, held by the Amateur Cinema Club of Buffalo, ACL, has now been announced, with first award going to *Britannia*, an 8mm. Kodachrome film by Howard E. Evert, ACL. Emerson Aldrich took second place with his 8mm. color record of the New York World's Fair, with third award going to William Ferguson for an 8mm. color study of water.

Screened in Norfolk Members' films occupied the attention of the Norfolk Amateur Movie Club during a summer meeting, held in the Museum of Art and Science. Among the films seen were *The Abducted Cyclist*, by Milton Morecock; *Floral Symphony* and *Colonial Williamsburg*, by J. Owen Campbell, ACL; *A Christmas Picture*, by E. J. Barry; *New Mexican Travelog*, by R. H. Williams.

Second for 8-16's With *Picnic Daze*, their first group production, completed and ready for its première, members of the 8-16 Movie Club of Philadelphia have already embarked on a second film story. known simply as *Production Two*. The technical staff for the first film listed George Burnwood. director: Ray Seib. assistant director; Irving Brickman. cameraman; P. E. Oetzel. properties. Included in the cast were Frank Heininger, Bonnie Brickman. William Bornman and members of the club as picnickers. For *Production Two*, the technical staff will be William Abrams. 8mm. cameraman; John Burke, 16mm. cameraman: Milton Blumberg, in charge of continuity; Mr. Heininger. director; L. Chaflin and Mr. Oetzel, assistant directors. The cast is not yet announced.

For Peninsula Members of the Peninsula Cine Club, with headquarters in Pacific Grove, Calif., studied the important matter of composition in a summer meeting which featured an Eastman illustrated lecture on the subject by Dr. E. P. Wightman. At the same meeting, the club screened *The Spider and the Fly*, by Dr. Rukke. and *Wild Flowers of California*, by H. H. Daugherty.

Jacksonville shows *The Meeting Will Please Come To Order*, a one reel, 8mm. comedy drama, has been completed by the Jacksonville (Fla.) Movie Makers, and it was given its premier screening recently in the city's Berwood Inn. Gene Brandon, ACL, club president, was in charge of production, with Milo Jones and Frank Linville aiding him on the technical staff. Included in the large cast were Maurice Taylor, Ray O. Edwards, C. R. Dust, Sidney Smith, Robert Garden, Dr. Thomas H. Lipscomb, Robert Holland. ACL, Forrest Wood, ACL, Myron Brown, Fred Wagoner, Kenneth Harris, Harrison Reed, jr., and J. N. Crevasse, ACL.

For Wichita Members of the Wichita Amateur Movie Club closed the summer season with a well rounded program. which featured a talk by Robert Gaskins. technical advisor of the group, on the construction and use of different lenses. Films on 8mm. were screened by Juanita Priboth. Carl Devore and Russell Terrill, ACL, as well as a group picture of the club's late outing, held at the farm of J. H. Downing, ACL. Lee Cummins followed with a hundred foot roll of 16mm. color of his camp in Canada, and the meeting was climaxed by a presentation of *Royal Visit—Halifax*, a Ten Best award winner by T. J. Courtney, ACL, from the League's Club Library.

News of the industry

[Continued from page 524]

tionists. These include such interesting subjects as *Wings Over World Wonders*, air vistas of the scenic marvels of the world; *Come Back to Ireland*, an informative travelog of the Emerald Isle; *Gay Nineties Live Again*, a collection of genuine motion picture records of the times and customs of America in the past; *Boy Meets Dog*, a new movie cartoon; *Ice Carnival*, *Santa Claus Story* and many others. All these subjects are sold in 16mm. and 8mm. at regular Castle prices—in 16mm., 350 feet de luxe sound, $17.50; 360 feet silent, $8.75; 100 feet silent, $2.75. In 8mm.. the prices are: 180 feet, $5.50; 50 feet, $1.75. All 16mm. Castle films are now Vaporated; all 8mm. subjects are treated with the Cinelac process.

Da-Lite contest Readers of Movie Makers will certainly wish to try their wits in the interesting task of naming a new screen, especially since there are one hundred and thirty nine prizes offered in the contest. The screen in question is the new Da-Lite triple duty, low priced, glass beaded screen. and winners in the contest are offered prizes totaling $1050.00 in value, both in cash and merchandise. The new screen has the regular Da-Lite glass beaded surface, and it may be used in three ways—on a tri-

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1940.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y.; Editor, Arthur L. Gale, 420 Lexington Avenue, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y. Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Arthur A. Hebert, 805 Main Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

ARTHUR L. GALE, Editor.

Sworn to and subscribed before me this 20th day of September, 1940. (My commission expires March 30, 1942.)

MARIE SIPP, Notary Public.

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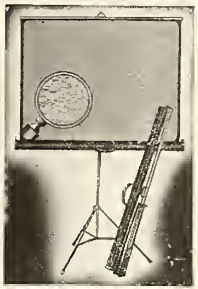

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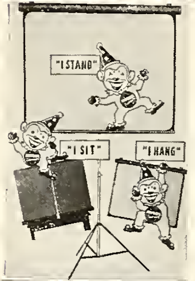

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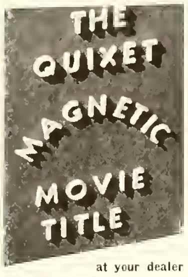

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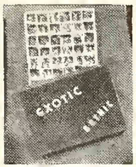

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pod, giving independent support; hanging on the wall like a map; or as a table screen. The beaded surface is thirty by forty inches in size, which is mounted on a spring roller in a black, crystal finished metal case. Complete with case, folding tripod and spring support, the screen sells for $7.50. Contestants who wish to submit names for the screen should also give, in twenty five words or less, the reasons why they think such names are appropriate. Entries should be sent to Da-Lite Screen Contest Editor, 215 North Michigan Avenue, Chicago, Ill.

Twin-Eight "pan" Recently introduced by Agfa Ansco, Binghamton, N. Y., as its latest contribution to the economy of 8mm., the new Agfa Twin-Eight Panchromatic Reversible, double width 8mm. film has proved to be very popular. It is characterized as slightly slower than the Agfa Twin-Eight Hypan, but is said to have the same high quality panchromatic emulsion, brilliant gradation and fine grain. Its list price is $2.00 for the twenty five foot roll, which includes processing and return.

Infra-Red roll film Because of the wide interest in the possibilities of infrared film for special types of photography in the amateur still field, Agfa Ansco, Binghamton, N. Y., has now made available the new Agfa Infra-Red roll film in three popular sizes. These are the A8 at 40c and the PB20 and the B2 at 45c each.

Prints wanted Photographic workers who produce prints of outstanding quality will be interested in a call for this material made by Ed. Wolff & Associates, 428 Taylor Building, Rochester, N. Y., advertising agency for Wollensak Optical Company. Such prints should have been made or enlarged through a Wollensak lens, and submissions should measure eight by ten inches or larger. Prints which have won recognition or awards are preferred. Unpurchased submissions will be returned.

Handy storage Sturdy steel and wire construction is featured in the new Film Separator Racks, offered by Neumade Products Corporation, 427 West 42nd Street, New York City. These racks offer a most convenient, inexpensive means of keeping films in order, whether they are in cans or simply wound on reels. They are of skeleton construction and will fit into existing cabinets, bookcases, drawers or closets. The rack is manufactured as a continuous unit, and it may be had in any specified length. It is made in sizes to hold 100, 400, 800, 1200 or 1600 foot reels. There are complete wall units, for large library film storage facilities. The Neuvator, an automatic 16mm. film cleaner and conditioner, has been redesigned in certain details, to make its operation even more convenient and efficient. Complete descriptions of this and other film storage and editing facilities may be found in the Neumade 16mm. catalog.

G-E movie meter The outstanding qualities of the General Electric exposure meter for still photographic use, recently announced as the G-E DW-48, have been brought to a new model, the G-E DW-49, intended particularly for use by movie makers. Although the new meter may be used for "stills" as well, it carries a preset type of calculator, to set the movie camera lens most conveniently. Some of the advantages featured are the special calculator arrangement, with new locking device; spring actuated, hinged cover; streamlined case, for convenient handling; a double scale, covering a wide range of sensitivity and calibration for measuring light in standard foot candles. A copy of *Photo Data Book*, 110 pages, will accompany each meter, the price of which is $21.00.

Y.M.C.A. catalog *Selected Motion Pictures* is the title of the new film catalog, recently issued by the Motion Picture Bureau, a division of the National Council, Y.M.C.A., with headquarters at 347 Madison Avenue, New York City. The new brochure lists over 1000 films, both free and rental, and will be sent on application to the address given.

Equipment rental Filmers, both in 16mm. and 35mm., who find themselves in need of more extensive equipment than they have at hand, may rent such items from The Camera Mart, Inc., 70 West 45th Street, New York City. Material available for this purpose includes sound and silent cameras and equipment for editing, as well as projection. Technical advice on the use of this material is also offered.

Sound bargains Many used, guaranteed 16mm. sound on film projectors are offered by the camera department of R. H. Macy & Company, 34th Street and Broadway, New York, N. Y. Each is a real bargain for shoppers in this well known store's amateur movie headquarters.

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eighths of an inch in height, will adhere to any ferrous metal background and will hold to such backgrounds through paper, cloth, cellophane and the like. A set of ninety one white magnetic letters, sold under the trade name of Quixet, together with a nine by twelve inch metallic background, sells for $9.50. The colored letter Quixet outfit is $12.00. An attractive folder about the product is available.

Color reels Kodascope projector owners, who need a bit of extra capacity for special 16mm. subjects, may procure Moviette reels, which will hold 750 feet of film. These are nationally distributed by the Eastman Kodak Stores, Inc., 356 Madison Avenue, New York City. They fit Kodascope projectors EE, G and L and also other machines with 1600 foot arms. Moviette reels have now made their appearance, enameled in vivid colors of red, white or blue, which will be useful in identifying the films they contain. The list price is $2.25 each.

Rite-a-Title A new form of offset paper, which enables the user to produce opaque, white letters against black or other paper backgrounds for title making purposes, is offered by the All Purpose Gold Corporation, P. O. Box 81, Brooklyn, N. Y. The user simply traces the lettering or design with a lead pencil, through the back of the paper, and the design immediately appears in white upon the surface desired. The Rite-a-Title kit contains a supply of offset sheets, backgrounds and an assortment of designs for adding ornamental effects. It sells for the low price of ten cents.

National Cine Specializing in all kinds of mechanical and conversion work on motion picture mechanisms, National Cine Laboratories, 20 West 22nd Street, New York City, offer to perform such work as the construction of an additional turret, "wind backs," behind the lens filter facilities and all other special devices. One may consult with them on any particular problem.

Oversize tripod For all movie camera work which requires an extra solid and substantial camera foundation, Camera Equipment Company, 1600 Broadway, New York City, offers the Professional Jr. tripod. This has all the features generally found in large sized, professional tripods, yet it is conveniently portable. It has a smooth action "pan" and tilt head, operated by a removable handle. All mechanical parts are of generous proportions. The legs are of wood, and they can be locked by a quick release, knurled knob. The height is adjustable, from forty six to eighty six

Democrats!

Republicans!

Americans!

HAVE YOU EVER SEEN THE HEARTBEAT OF DEMOCRACY?

**You Should—
And You Can
in this stirring
Official Home Movie
"Mr. President"
16mm. 8mm.**

Not the story of 1 President—but the story of the last 43 years and our last 8 Presidents! Carrying you through prosperity and depression, peace and war . . . years that have tested "The American Way." Woven around a central setting of the Cradle of Democracy, the White House!

See 8 famous Presidents in action! McKinley, Theodore Roosevelt, Taft, Wilson, Harding, Coolidge, Hoover, Franklin D. Roosevelt! • Follow their historic careers! • See how they handled problems like those facing us today! • See how we were guided through two of our greatest wars!

Order This Official Film Today From Your Photographic Dealer!

	16mm.	
Feature	360 feet	$9.75
Short	100 feet	2.50
Sound-on-film	350 feet	17.50
	8mm.	
Feature	180 feet	$5.50
Short	50 feet	1.75

FREE: Write for New Illustrated Catalogue of Official Film's Productions for 1940-41.

Insist on

OFFICIAL FILMS
330 West 42nd St., New York City

In Canada:
General Films, 1924 Rose Street
Regina, Saskatchewan

and one half inches. A wide top plate will hold heavy cameras, with electric motor drive or other auxiliary equipment. The price of the tripod is $150.00.

Title kit parts A low priced assembly, ready to be put together, is the "Make Your Own" Titler Kit, offered by Hollywood Movie Supply Company, North Hollywood, Calif. The kit has an auxiliary lens for closeup filming, a "The End" title card and an assortment of title backgrounds of various designs and colors. Assembled, this device provides camera support alignment, titling easel and rubber leg tips. The complete price is $1.95. The buyer should specify the kind of camera he uses.

Hartley booklet Succinct information on the preparation, production and other details of creating a 16mm. sound film, or of adding sound to existing silent 16mm. subjects, is contained in a new booklet, *Sound Suggestions*, prepared by Hartley Productions, 230 West 79th Street, New York City. A particularly informative section of this booklet is devoted to the details of preparing a sound film cue sheet. Copies may be had by addressing Hartley Productions.

400′ in steel Completing its line of all steel reels for 16mm., in sizes to hold 1600, 1200 and 800 feet of film, the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, now announces a new 400 foot steel reel, which is similar in design to its larger counterparts. The flanges of the new reel have a wear resistant finish, and the hub is provided with the "touch threading" feature. The new reel will fit the regular 400 foot aluminum film cans. No sharp edges are presented to endanger film or fingers. A footage gauge is engraved on the side. The price is sixty five cents.

Stock titles Ready to use titles, already made on 16mm. or 8mm. film, black and white, toned or in color, are offered by Frank A. Emmet Company, 2707 West Pico Street, Los Angeles, Calif. The regular 16mm. titles are thirty five cents each, and a very comprehensive list of wordings has already been issued.

Kodachrome in television The first public demonstration of a new system of television in full color, sponsored by the Columbia Broadcasting System, was held on Wednesday, September 4, at the CBS studios in New York, N. Y. The material used exclusively in this history making demonstration was 16mm. Kodachrome film. The showing was attended by press representatives and important executives of the company.

Cabinet de luxe A convenient storage place for all projector accessories, home movie equipment and films, as well as for the projector itself, has been provided in a new walnut projector cabinet offered by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. It features an elevating projector stand, which comprises a walnut panel at the top of the cabinet. This is raised by a steel column normally concealed within the cabinet. Turning a crank will elevate the column, with the projector attached, to any height up to fifty six inches, and the cabinet may be rolled about easily on concealed wheels.

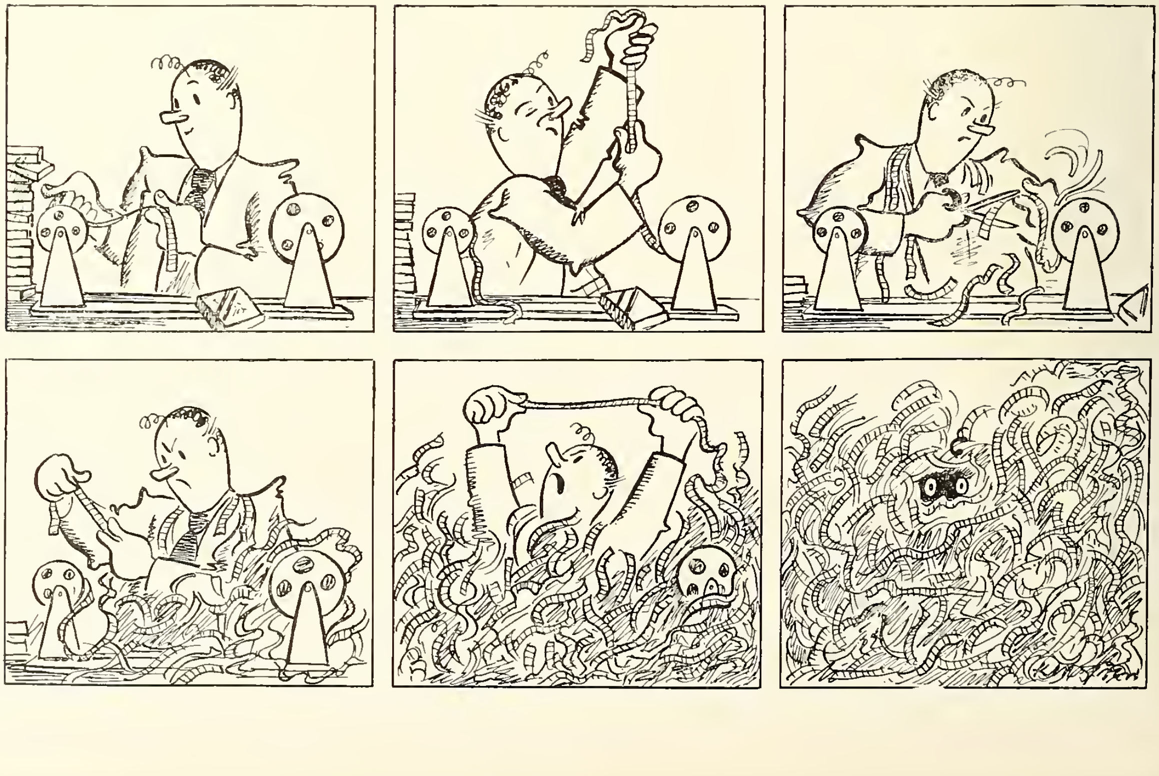
New Wollensak A new one inch lens, made especially to give a 2x telephoto magnification for 8mm. cameras, has been announced by the Wollensak Optical Company, Rochester, N. Y. The new objective has a speed of *f*/2.7, and it is said to be fully corrected to provide sharp detail in black and white and color shots. It has a micrometer focusing mount and will fit 8mm. Keystone, Revere, Bolex and Emel cameras. Its price is $37.50.

Whitehall A new catalog, issued by the Whitehall Specialty Company, 1735 Diversey Parkway, Chicago, lists items of interest to movie makers. Chief of these is the collection of Whitehall Quick-Set tripods, which are all metal and light in weight.

Among those available are the Junior Tripod at $15.00, complete with "pan" and tilt head, and the Senior Tripod at $22.50, complete.

A new item of interest is the special Hi-Boy, which can be extended to a height of eighty two inches. The new catalog will be sent on application to the manufacturer.

And the guests due at eight! Kinogrin



COMING—
DECEMBER MOVIE MAKERS

With its announcement of the winners of the Hiram Percy Maxim Award—the TEN BEST AND HONORABLE MENTIONS—

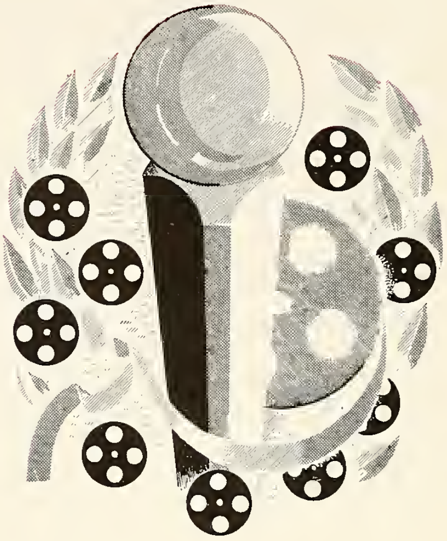
December Movie Makers will present the triumphs of the year's amateur filming—the movies that have placed in Movie Makers Ten Best Non Theatrical Films of 1940. December Movie Makers will tell you who won the Maxim Award.

> Movie Makers Ten Best is the oldest annual contest of amateur movies in the world. All year long, ACL consultants review films submitted for consideration for the Ten Best. The winning films are selected from the largest collection of completed amateur movies viewed by any organization.

There are surprising features in December Movie Makers, but the biggest surprise is the selection of the Ten Best. Never before have the judges received better material.

Besides the full, illustrated description of the Ten Best films of 1940, December Movie Makers will contain a Christmas scenario, ready to film; simple technical articles on indoor filming; stories of amateur accomplishment in many fields; picture articles that tell you, step by step, how amateurs planned and filmed clever movies that you too could make; advanced technical discussions; easy filming rules and the latest news of amateur movie making and of movie equipment; pages of frame enlargements, with brief descriptions of good shots; many new and clever things you can build yourself—and Movie Makers regular departments and features.

In addition, December Movie Makers will contain new articles for users of educational and teaching films, a scenario ready for a high school to film and reports of new non theatrical releases, for the school, home and club.



Who will win the Hiram Percy Maxim Award and the Ten Best? December Movie Makers will tell you.

OUT DECEMBER 1

Tell your movie making friends about December MOVIE MAKERS---It's the biggest 25c worth of movie making information that you can buy!

MOVIE MAKERS **420 Lexington Avenue, New York, N. Y.**

(Ciné-Kodak Film)
GOOD FILM ^ = GOOD MOVIES

100 FT.
(15.24 M.)
WIDTH
16mm
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
NO. 339
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.

MOST movie makers have discovered that the surest assurance of good movies is to use really good film—Ciné-Kodak Film. With Ciné-Kodak Film in their cameras they go about their movie making confidently, free to concentrate on the character of their shots.

Ciné-Kodak Film is the accepted standard of reliability, uniformity, brilliance, and clean-cut quality. When it is processed and made ready for projection (at no added cost) it receives exactly the same precise, scientific handling as that which governed its manufacture.

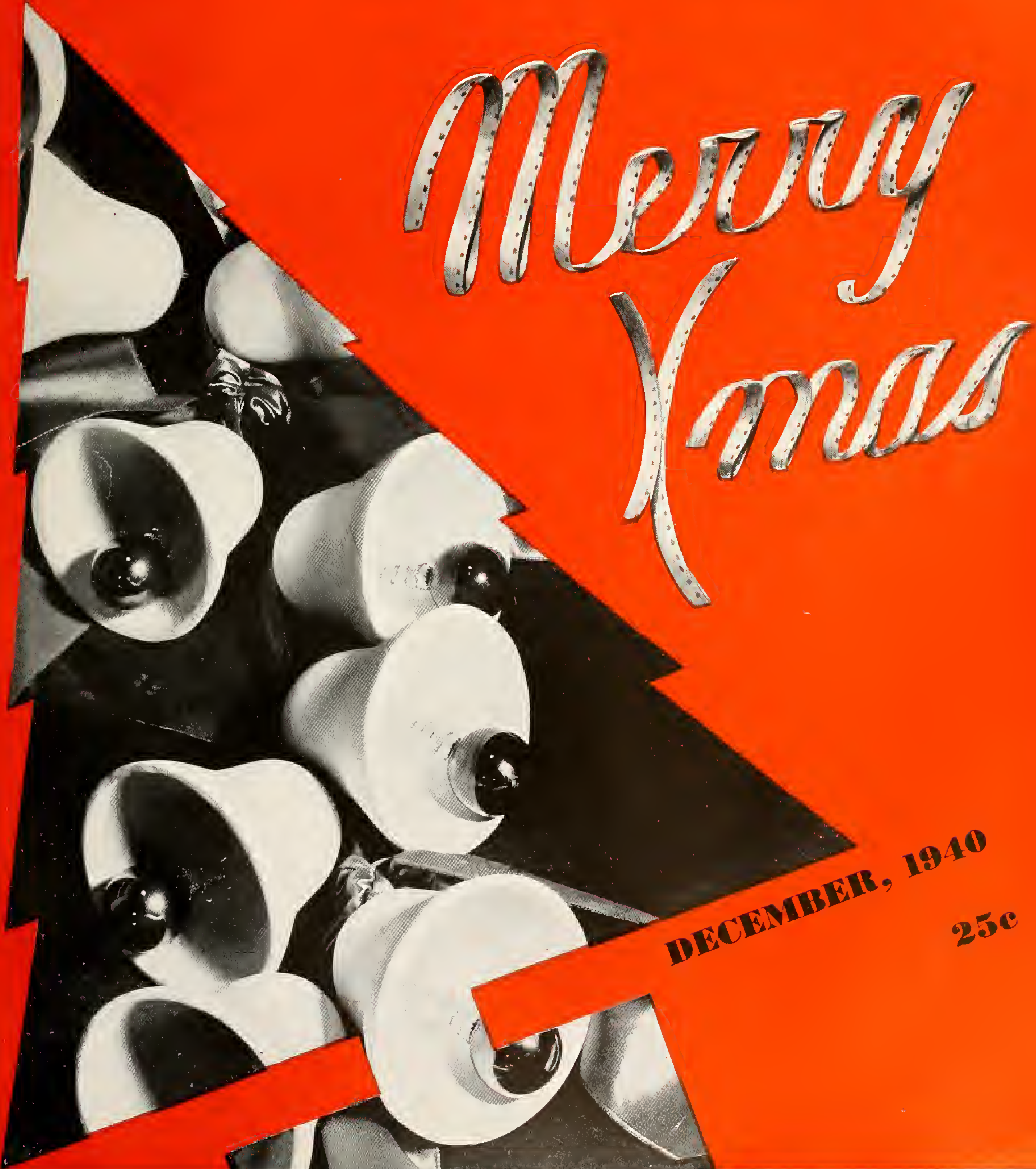
Ciné-Kodak Film is made in several types, black-and-white and full-color Kodachrome. Among the black-and-white films, Super-X Panchromatic (16 mm.) is the new popular favorite. It's fast enough for most movie making, and beautifully brilliant and clean cut. Fine grain, too. In 100-foot rolls at $6; 50-foot rolls, $3.25; 50-foot magazines, $3.50.

If it's worth shooting, it's worth Ciné-Kodak Film.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



DECEMBER, 1940

25c

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Merry Christmas! Here are gifts for you with money left over because of low prices. USED CAMERAS: 8mm. Cine-Kodak Model 20, f/3.5 lens, $19.75; 8mm. Cine-Kodak Model 20, f/2.7 lens, $27.75; 8mm. Cine-Kodak Model 60, f/1.9 lens, $49.50; 8mm. Movikon, f/2 lens, case, $137.50; 16mm. Cine BB, f/1.9 lens, with case, $37.50; 16mm. Filmo 70-A, f/3.5 Cooke lens and case, $37.50; Bell & Howell 16mm. Model 141 Magazine, Cooke f/2.7, $75.00; Bell & Howell 16mm. Model 141 Magazine, Wollensak f/1.5 in focusing mount, $92.50; Victor 16mm. Model 5, 1″ f/3.5, 2″ f/3.5, 3″ f/4 lenses, $107.50; Bolex 16, Hektor f/1.4 lens with carrying case, $225.00 USED PROJECTOR BARGAINS: 16mm. Kodascope B, automatic threading, with case, $32.50; 16mm. Keystone A-81, 750 watt, $45.00; 16mm. Bell & Howell Diplomat, 750 watt, with case, $135.00; 16mm. Bell & Howell Showmaster, 1600 foot reels, with case, $142.50. For trades that are fair and for everything in Cine apparatus, 8mm., 16mm. or sound, you must send for our 84-page Bass Cine Bargaingram, most complete exposition of Cine equipment. Free on request. BASS CAMERA COMPANY, Dept. CC, 179 W Madison St., Chicago, Ill.

■ BOLEX (new model) G-816 projector, projects both 8 & 16mm., list $265.00; will take $150.00; extra 750 watt lamp included. CHAMBERS, Forrest Rd., Merion, Pennsylvania.

■ LIST PRICE ALLOWED for your Eastman Model 20 or Keystone f/3.5 toward purchase of Bell & Howell Sportster, Eastman 8mm. Magazine, or Revere Turret. List price allowed for Eastman Model 25, Keystone f/2.7, Revere f/3.5, or Bell & Howell Companion, toward new 8mm Eastman Magazine. List price allowed for Model 50 projector toward new Ampro 8mm. or Bell & Howell 8mm. projector. Bell & Howell Master Filmosound, factory new guarantee, $275.00. Bell & Howell Academy, factory new guarantee, $219.50. Bell & Howell Utility, factory new guarantee, $249.50. AS NEW: Bell & Howell Sportster with Wind-Bak, $75.00; Bell & Howell Companion with Wind-Bak, $49.50; Bell & Howell Turret with Wind-Bak, $129.50; Model 60 Eastman f/1.9, list $67.50, priced at $39.50; 1½″ f/3.5 telephoto for Bell & Howell, $33.50; for Keystone, $27.50; 2″ f/1.9 Dallmeyer lens, $49.50; 1″ f/1.3 Laack lens, $39.50; 15mm. f/1.5 Dallmeyer lens, $49.50; 30 x 40 beaded screen with tripod, $5.95; 36 x 48, $10.50; 39 x 52, $12.50 Hundreds of other bargains. Most liberal traders in the country. Write NATIONAL CAMERA EXCHANGE, established 1914, 11 So. 5th St., Minneapolis, Minn.

■ LIKE new: CINE-KODAK Special Film Chamber, $65.00; Eastman, 15mm. f/2.7 foc. lens with any adapter, $35.00; 15mm. f/2.7 Univ. foc. for Cine SPECIAL, $25.00; Cine-Kodak B, 16mm. f/3.5, reconditioned by E.K., $17.50; Keystone B-1, f/3.5, $20.00; Simplex Pockette, f/3.5 & case, $20.00; T. H. Cooke 4″ f/4.5 lens, C mount, $40.00; T. H. Cooke 1″ f/3.5, foc. mount, $8.50; B & H Character Title Writer, complete, $20.00. Immediate delivery on Cine 8 Magazine Model 90 and all lenses. Trades accepted. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

■ AS NEW items: Bolex H-8, Meyer f/1.5, Dallmeyer 1″ f/2.9, 1½″ f/1.9, case, list $410.00, priced $295.00; RCA Victor studio 16″ disc recorder, velocity microphone, inside-out and outside-in cutting gears, 33 1/3, 78 speeds, list $500.00, priced $295.00; Bell & Howell 130-C Auditorium projector, 1200 watt lamp, separate motor take-up, 30 watt amplifier with changeover for two projectors, factory reconditioned, new guarantee, list $745.00, priced $495.00; Portable 16″ turntable 33 1/3 and 78, Audax 16″ microdyne pick-up, list $85.00, priced $50.00; Cine-Kodak Special, f/1.9, 100 magazine, optical finder, masks, list $485.00, priced $412.50; Turner dynamic microphone and stand, list $37.50, priced $22.50 IN STOCK — Bell & Howell, Victor, Bolex, Revere etc. Write for literature. Trade-ins accepted. MOVIE MAKERS MART, 1771 East 12th St., Cleveland, Ohio.

Give a League Membership as a Christmas Gift!

Any movie maker will appreciate your thoughtfulness, for your gift will serve him the year round. Immediately he will receive THE ACL MOVIE BOOK and he can apply for the booklets.

Each month throughout the year he will receive MOVIE MAKERS—*in addition to all the League services.*

There is no problem in knowing what to give a movie maker, for an ACL membership will always be appreciated.

If the recipient of your gift of a League membership is already a League member, your remittance will be applied as a renewal of his membership, and he will be notified accordingly.

Here Is A Special Gift Application Blank for Your Convenience

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue   Date............
New York, N. Y.

Enclosed is my remittance for $5.00 made payable to Amateur Cinema League, Inc., for one year's membership dues. Of this amount, I direct that $2.00 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada; $3.50 in other countries.)

The League membership is for:

Name.................... Street..........

City.......... State...... Country......

My name and address are:

Name.................... Street..........

City.......... State...... Country......

If you wish the League to send to the recipient of your gift a special card, notifying him that you have taken out a membership for him as a Christmas greeting, check here .... The card is sent to arrive a few days before Christmas.   Dec. 40

■ FOR sale: Cine-Kodak Special, like new, with f/1.9 lens and 4 filters, $250.00. S. LAKE BASS, 1961 Gov. St., Baton Rouge, La.

■ RECENTLY purchased new Bolex H-8 camera and case; three lenses, Hugo Meyer f/1.5, Dallmeyer 1″ f/2.9, Dallmeyer 1½″ f/4. Excellent condition. Cost $400.00. Will take $200.00. CECIL HUTCHENS, 808 Hulman Building, Evansville, Indiana.

■ 16MM. Cine-Kodak Model K, used only 300 feet, f/1.9 lens, deluxe Stanrite tripod; items brand new cost $100.00; sell $75.00. STEPHEN POLLACK, 4842 North Tripp Ave., Chicago, Ill.

■ BURKE & JAMES, Inc., 223 W. Madison St., Chicago, photographic headquarters for new, used and reconditioned cine lenses and equipment—amateur and professional still equipment and darkroom supplies. New bargain list now ready. Don't buy until you check this fall harvest of bargains. Ask for catalog MM1240, 223 W. Madison St., Chicago, Ill.

■ USED BARGAINS: Filmo 121, f/3.5 lens and case, $37.50; Filmo 70A, f/3.5 lens and case, $35.00; Filmo 70E, f/1.9 Cinor lens and case, $97.50; Filmo 141, f/2.7 Cooke lens, no case, $72.50; Cine-Kodak K, f/1.9 lens and case, $59.50; Cine-Kodak 8-60, f/1.9 lens and case, $49.50; Cine 8-20, f/3.5 lens, $19.50; Cine 8-25, f/2.7 lens, $28.50; Filmo Companion, f/3.5 lens, $36.50; Filmo Aristocrat, f/2.5 lens, $99.50; Victor 3 camera, f/2.9 Dallmeyer and case, $45.00; Victor 3 camera, f/2.9 Dallmeyer and case, $75.00; Keystone A74, 300 watt projector, $24.50; Keystone A75, 500 watt projector, $39.50; Keystone A81, 750 watt projector, $48.50; Filmo 57C, 250 watt projector with case, $37.50; Filmo J projector, 400 watt with case, $98.50; Kodascope E projector, 500 watt, $40.00; Ampro J. S. projector, 500 watt with case, $59.50; 1½″ f/2.7 Britar lens, standard mt., $29.50; 2″ f/3.5 Cinor lens, standard mt., $22.50; 1″ f/1.9 Cinor lens, standard mt., $25.00; 2″ f/3.5 Wollensak lens, standard mt., $30.00; 6″ f/4.5 Wollensak lens, standard mt., $34.50; 1″ f/1.5 Schneider Xenon, standard mt., $45.00; 15mm. f/2.7 Kodak lens for Cine Special, $20.00; 2″ f/3.5 Kodak lens for Cine Special, $20.00; 3″ f/4.5 Kodak lens for Cine K, $25.00. Write for new Bargain List No. 1040. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

FILMS FOR RENTAL OR SALE

■ MONEY MAKER "The World's Greatest Passion Play," 16mm. and 35mm. Specify sound or silent, purchase or rent; superior to OBERAMMERGAU play. Write HEMENWAY FILM CO., 37-B Church St., Boston, Mass.

■ LARGE variety of 16mm. silent and sound for sale. We rent silent to all parts of the country. No charge for time consumed in transit. ABBE FILMS, 1265 Broadway, N. Y. C.

■ SOUND films, 16mm. One reel subjects, Travel, Musicals, Sports. $7.50 each, used; some features; send for list. EVANSTON BOX 115, Cincinnati, Ohio.

FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest, sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND and silent films exchanged, bought, rented, sold. Plenty bargains. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ 8MM FILM Bargains! New 180 ft., $5.50; used 180 ft., $3.85. Liberal allowance for your films. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

TRADING OFFERS

■ PUMP SHOTGUNS, target pistols, binoculars and medical microscopes accepted in trade on everything photographic, such as Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment, Da-Lite Screens and Webster sound equipment including public address systems, amplifiers, etc. Write for catalog. NATIONAL CAMERA EXCHANGE, established in 1914, 11 S. 5th St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ CLIVEDEN TITLES, professional quality and effects. Send for literature. HEININGER STUDIOS, 2030 West Tioga St., Philadelphia, Pa.

■ SALON enlargements on artist's canvas. 5″ x 7″, $.75; 8″ x 10″, $1.25; 11″ x 14″, $2.00; 16″ x 20″ $3.25. Personal check or C.O.D. JACKSON HART, 405 Lodge Drive, Detroit, Mich.

Printed by WNU, N. Y., in the U. S. A

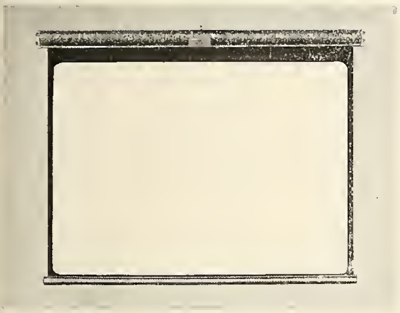
DO IT TODAY!

SEND IN YOUR ENTRY FOR THE

DA-LITE *Screen Naming* CONTEST!

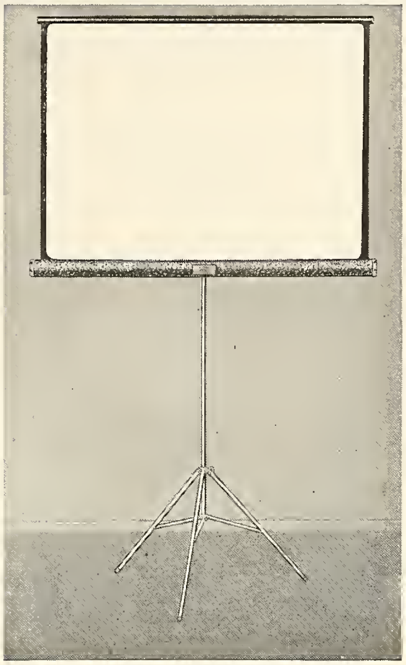
(Reg. U. S. Pat. Off.)

AND YOU MAY WIN $200.00



Used as a Hanging Screen

Used as a Table Model



Used as a Tripod Screen

$1,050.00 IN 139 PRIZES

Contest Closes December 31st, 1940

FIRST PRIZE—Cash $200.00

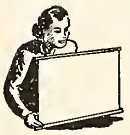
3 Second Prizes—Cash, each **$40.00**

10 Third Prizes of Da-Lite Projector Stands, Retail Price each ------------------ **$18.00***

These stands are adjustable in height and have a tilting rotating platform. They are ideal for showing movies, for use as a camera tripod or a support for clamp-on type light reflectors.

25 Fourth Prizes of Da-Lite No. 2 Unipods, Retail Price each ------------------ **$6.00***

This popular camera support has a neck strap and is adjustable in height from 11″ to 17″. For movie or still camera. Weigns only 12 ounces.



100 Fifth Prizes of Da-Lite 22″ x 30″ Junior Screens, Retail Price each --------- **$4.00***

This has Da-Lite's Glass-Beaded screen surface and special two-ply spring wire support for setting up on a desk or table.

139 Prizes Total Value **$1,050.00**

THREE SCREENS IN ONE SIZE 30″ x 40″ $7.50*

Contest closes December 31st, 1940. **So, if you want to win that $200.00 first prize or any of the 138 other valuable prizes, send in your entry today! Nothing to buy! All you do is suggest a name for Da-Lite's new low-priced triple duty screen.**

These facts about the screen will help you select an appropriate name. It is a triple duty screen that can be used as (1) a tripod screen, (2) a map-type hanging screen, or (3) a table screen. The surface is Da-Lite's famous Glass-Beaded surface, which reflects more light and stays white longer than any other white surface. This screen (a 30″ x 40″ size) with case, folding tripod, and special Da-Lite two-ply spring support for setting up on a table sells for only $7.50*. This is the first time that a screen of this size, style and quality, has ever been offered for so low a price.

See this new Da-Lite Triple Duty Screen at your dealer's! *Send your first entry today to Da-Lite Screen Contest Editor, 215 N. Michigan Ave., Chicago, Ill.*

**Prices slightly higher on Pacific Coast.*

DA-LITE SCREEN COMPANY, INC.
Dept. 12MM, 2723 N. Crawford Ave. Chicago, Ill.

Follow These Easy Rules!

1. Suggest a name for DA-LITE'S NEW GLASS-BEADED Combination Tripod-Hanging-Table screen and give in 25 words or less your reason why you think this name is best.

2. Send in as many entries as you wish. Mail to DA-LITE Screen Contest Editor, 215 N. Michigan Ave., Chicago, Illinois.

3. The contest closes December 31st, 1940. Your entries must be postmarked not later than midnight, December 31st and must be received by us within ten days.

4. An independent, experienced contest organization will have complete charge of the contest. They will judge all entries from the standpoint of originality, uniqueness and applicability of the name suggested in conjunction with the sender's reason for recommending it. Decision of judges will be final. In case of ties, duplicate prizes will be awarded. All entries become the property of DA-LITE Screen Company, Inc., Chicago, Ill. No entry will be returned.

5. Any one living in continental United States may compete, except employees of DA-LITE Screen Company, Inc., and its advertising agency or their families. The contest is subject to Federal, State and Local regulations.

6. Prizes with a total value of $1,050.00 will be awarded. First prize is $200.00 cash. See complete list of prizes above.

7. All winners will be notified by mail. A complete list of the winners will be sent on request of any contestant enclosing stamped, addressed envelope.

ENTRY BLANK *Mail Now!*

CONTEST CLOSES DECEMBER 31, 1940

DATE ....

DA-LITE SCREEN CONTEST EDITOR
Dept. 12 M.M.
215 N. Michigan Avenue, Chicago, Ill.

For the new Da-Lite Glass-Beaded Triple Duty Screen I suggest the name: ....

My reasons* are: ....

....

....

....

* Limit statement to 25 words or less.

NAME ....

ADDRESS ....

CITY .... STATE ....

NAME OF DEALER ....

Bathing Beauty

CONSIDERING the poor light, they never expected to capture her smile but . . .

. . . they used *Agfa 16 mm. Triple S Pan Reversible!* The extreme speed of this fully panchromatic film makes it your best choice for indoor movies or for slow-motion work under poor light conditions. Wide latitude, fine-grain size and a gradation that is balanced for brilliant results under either natural or artificial light are your additional assurances of fine pictures.

And, thanks to the highly effective Agfa anti-halation coating, your projected pictures retain all the sharpness of detail recorded on the film.

Ask your dealer for *Agfa 16 mm. Triple S Pan Reversible Film* today. It comes in 100-foot rolls (at $6.00) and 50-foot rolls (at $3.25). These prices include processing and return postage. **Agfa Ansco, Binghamton, New York.**

Agfa

16 mm. TRIPLE S PAN FILM

MADE IN U.S.A.

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Philip D. Gendreau

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Santa speaks to the youngsters and the young in heart in the loveliest Christmas fantasy ever filmed! Get this Castle exclusive for that child who has "everything"! He'll remember your gift always. It's message is unforgettable!

A world aflame . . . a world torn asunder is recorded for all to see in this only authentic and complete movie review of twelve months of shattering change. Castle Films' "News Parade of the Year" preserves for all time the mounting pace of events, month by month, through the world's most tragic year!

NEWS
PARADE
OF THE
YEAR

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NEW YORK

FIELD BUILDING
CHICAGO

RUSS BUILDING
SAN FRANCISCO

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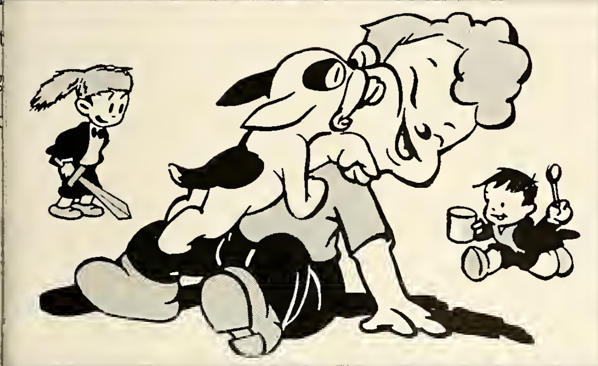

BOY MEETS DOG

An up-to-the-minute fun cartoon that *every-body* will roar over! Taken from the famed comic strip "Reg'lar Fellers", it's one long, loud laugh from start to finish! Of course the kids will love it! Here's one Christmas gift which will bring fun throughout the year!

OR MAKE YOUR CHOICE FROM ANY OF THE GALAXY OF OTHER CASTLE HOME MOVIE HITS . . . . . *Including:*

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lashing blades in graceful solos and daz-ling, spectacular ensembles!

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Famed spots of many continents—viewed from the air! The most novel world tour ever put on film!

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The most colorful period in our history brought to breathing life! Authentic pictures of America's golden age!

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News Parade of the Year					
Boy Meets Dog					

NAME____________________ADDRESS____________________

CITY____________________STATE____________________

Christmas

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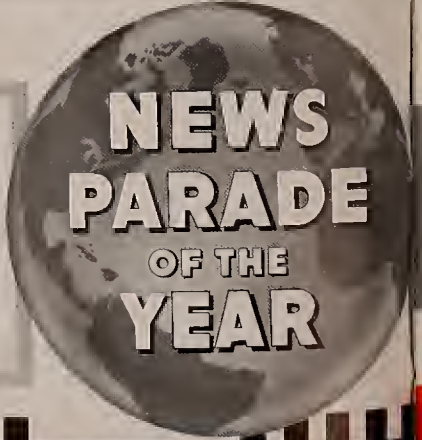

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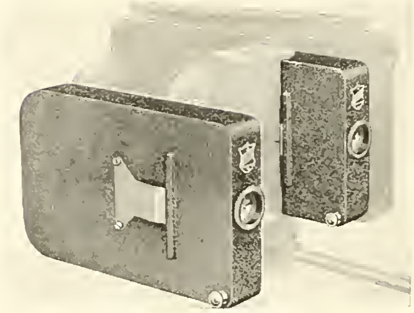
Filmo Accessories
—THE GIFT OF GIFTS
WHO OWNS A

New Filmotion Viewer and Splicer

(for 8 mm. and 16 mm. film)

Permits the editor to see his pictures in motion on a miniature screen, rather than as a series of stills. It brings the professional touch to 8 mm. and 16 mm. film editing. The exact frame that marks the beginning or end of a scene is quickly spotted. Then press a lever—and click! A neat slit is cut in the film edge opposite that frame. The film is cut there and spliced with Model 136 B&H Splicer, shown here on the rounded base of the viewer. The viewer may be purchased with or without the splicer. Viewer only, $49.50. Viewer with splicer, $59.50.

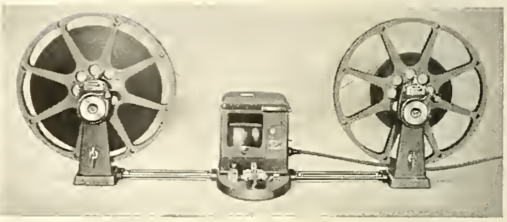


Direct Focuser

(for Filmo Auto Load, Filmo Auto Master, and Filmo 141 Cameras)

When slipped into these cameras in place of the film magazine, this Direct Focuser permits the operator to look through any lens for precise focusing and accurate framing of any subject.

The image is upright and is *magnified ten times.* Eliminates all parallax errors. Price, $17.50.



B&H Filmotion Editor (Viewer, Rewind, and 136 Splicer)

Available for both 8 mm. and 16 mm. film. Makes it easy to do a really professional job of editing. 16 mm. heavy-duty size (shown here) takes reels up to 2000 feet; operates at two speeds —low (1-to-1 ratio) for editing, and high (4-to-1 ratio) for fast rewind. May also be set in "free wheeling" for free rotation of spindle. Reel turns same direction as crank.

Filmotion 16 mm. Editor, complete with Viewer, Splicer, Heavy-duty Rewinds, and extension rods	$84.00
Complete 8 mm. Filmotion Editor	$71.00
Heavy-duty Rewind only—including extension rods for attaching to Filmotion 16 mm. Viewer or to B&H 136 or 131 Splicer, pair	$24.50

Other complete 8 mm. and 16 mm. editors, from $33.00

B&H 8 mm. Titler

This precision-built Titler and a Filmo 8 Camera assure excellent results. Titler is pre-aligned for perfect focusing. Out-of-focus and off-center titles are impossible—and the lamps included furnish correct illumination. Enlarges small subjects to great size. Highly corrected copying lens is included and mounted at top of pedestal.

Price, complete, for single-lens 8, $28. For Turret 8, $27.50.

B&H 16 mm. Titler

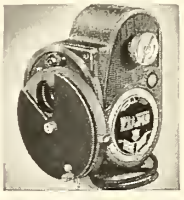
For Filmo Auto Load, Auto Master, 141, 70, and 121 Cameras. Easy to use. No centering problem. "Visual centering" permits accurate title alignment through viewfinder. Adjustable reflectors take No. 1 photoflood bulbs. May be used in horizontal position to film cards of any style—or vertically for three-dimensional objects, animated titles, etc.

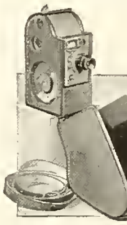
Complete with 12 cards and two reflectors, but without bulbs, $21.

Filmo Fader with Wipe Disc

Makes professional transitions from one scene to another easily and automatically . . . fade-ins . . . fade-outs . . . wipe-ons . . . wipe-offs . . . and, if camera is equipped with back-wind, lap dissolves as well. Fits any 8 mm. or 16 mm. camera.

Price, with wipe disc, $17.50.





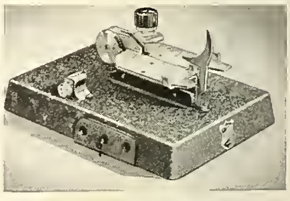
Camera Cases for ALL Filmos

A new case to replace the one that is "battle scarred" is one of the nicest gifts. And certainly a Filmo Camera deserves a fine-quality, fine-looking case. The selection is all-inclusive for all Filmo 8 mm. and 16 mm. Cameras. Fine, London Tan, smooth cowhide, and other fine leathers, handsomely made and appointed.

B&H REELS AND CANS

Reels are made of rustproof steel . . . will not bend out of shape. New 400-foot 16 mm. steel reel, 65c.

Aluminum can, 60c
200-foot 8 mm. steel reel, 40c
Can, 40c



Bell & Howell Splicer Model 136

(for both 8 mm. and 16 mm. film)

Basic unit of the B&H Add-a-Unit Editing Equipment. Professional type. Each film is positioned but once. This splicer makes the exclusive B&H *diagonal* splice—stronger and quieter in sound projectors. Metal base has recesses where dry scraper and film cement bottle are held by springs.

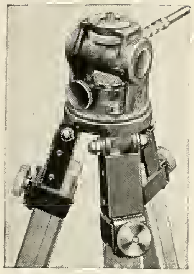
Splicer Unit, with dry scraper and cement—$12.50.

PRECISION-MADE BY **BELL AND**

FOR THE MAN MOVIE CAMERA

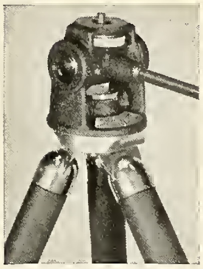
If he owns a Filmo—or any other camera—you can rest assured that he wants one or more of the Filmo Accessories shown here. If you are not sure just which one—talk it over with your camera dealer. He will know how to advise you.

BELL & HOWELL TRIPODS



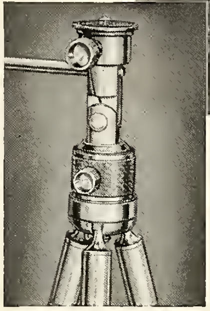
Filmo Tru-Pan Tripod

Provides maximum rigidity for larger cameras. Two-section legs, of selected straight-grained birch, with reversible tips (steel spikes and rubber tips). The head permits either independent or combined panoraming and tilting, guided by a handle that folds against the legs when not in use. A spirit level facilitates correct setup. Price, $18.75.



All-metal Tripod

Two-section metal legs telescope and lock at any desired length from 39 to 53 inches. Leg chains prevent falls. The pam and tilt head and handle are the same as on the Tru-Pan Tripod. Feet are designed to prevent admission of dirt and have rubber tips to cover spurs when tripod is set on hard, smooth surfaces. Price, brown or black finish, $27.50.



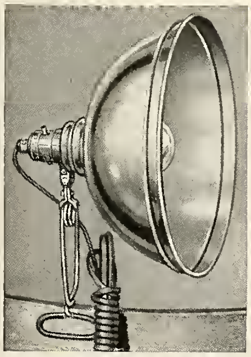
Hi-Set Tripod

Extraordinary height for a lightweight, compact, moderately priced tripod. No stooping to find the viewfinder of the camera. No stooping to adjust leg length. To extend legs—simply pull them out to desired length. To telescope them, push sliding collars toward head.

Hi-Set Tripod only, $8.75.

Hi-Set Tripod with Pam and Tilt Head, $12.50.

Hi-Set Pam and Tilt Head only, $4.25.



Filmolite Photoflood Reflectors

These reflectors make the inexpensive No. 1 or No. 2 photoflood bulbs several times as effective as when used without reflectors. They provide uniform illumination free from any suggestion of a "hot spot." Can be attached to chairs, tables, etc. as well as to the cross-arm on the tripod stand.

Price, complete with hand clamp, socket, switch, and 9-foot cord, as illustrated—$2.

Filmolite Tripod Set with cross-arm and two reflector units (not illustrated)—$6.

FREE—B&H Indoor Exposure Guide with Each Filmolite Reflector

B&H Film Cleaner

Makes easy the heretofore difficult problem of cleaning film, because it *cleans film during projection.* Is easily attached to upper reel arm hub of any Filmo Projector. Film passes through pair of tapes moistened automatically with B&H Filmoleen Cleaning Fluid. Off come finger spots, dirt, grease, etc.

Models for each Filmo 8 mm. and 16 mm. Silent and Sound Projector, $10.

Filmoleen, 6-oz. can, 30c.

Instocine Exposure Meter

Calibrated in both Weston and Scheiner ratings; covers lens stops from F 1 to F 45 and will compensate for filter factors of 2x, 4x, and 8x. Adjustable to camera speeds of from 8 to 96 f.p.s. Meter is only 1" x 2¾"; weighs only 1¾ ounces. Price with case, $2.25.

New Weston Master Cine Meter

Has high sensitivity and an included angle corresponding closely to that of movie camera lenses.

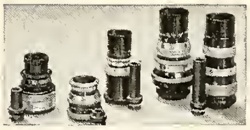
Separate, automatically changing high and low light scales. Set the meter for your camera and your film—and take readings without further adjustment.

MAIL COUPON for Literature on Any Filmo Accessory

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D.C.; London. *Est.1907.*

EXTRA LENSES

Telephoto lenses for bringing distant scenes close up; wide-angle lenses for close quarters; speed lenses for shots in the shade or indoors. Bell & Howell offers a complete selection of the world's finest lenses for Filmo Motion Picture Cameras.



For 8 mm. Filmos

	Price
*½" F 1.4 T-H focusing	$76.50
1" F 2.7 T-H focusing	46.00
1" F 1.5 T-H focusing	76.50
1½" F 3.5 B&H Telate focusing	46.00
1½" F 3.5 T-H focusing	57.00
2" F 3.5 T-H focusing	57.00
Hyper-Cinor Lens Attachment for ½" F 2.5 T-H lens on Filmo 8's—alters focal length to ¼"	21.00

**For single-lens Filmo 8's only; not for Turret 8.*

For 16 mm. Filmos

	Price
15 mm. F 2.5 T-H universal focus	$46.00
15 mm. F 2.5 T-H focusing (15 mm. lenses include finder unit for 70-A, E, or D, as ordered.)	57.00
1" F 2.7 T-H focusing, for Filmo 70, 141, or Auto Load	46.00
1" F 1.9 B&H Lumax focusing	43.50
1" F 1.5 B&H Extol focusing	70.00
1" F 1.5 T-H focusing	76.50
2" F 3.5 T-H focusing	57.00
3" F 4 T-H focusing	74.00
4" F 4.5 T-H focusing	76.50
6" F 5.5 T-H focusing	76.50
6" F 4.5 T-H focusing	105.00

Color Filters

Bell & Howell Color Filters are made by *dyeing the optical glass,* not by cementing a sheet of colored gelatin between thin pieces of glass.

Color filters bring out white clouds, exaggerate contrasts, film "moonlight" scenes in daylight. They are quickly and easily affixed to the lens.

Amber, red, and green. Haze filter for Kodachrome.

Price—from $2.50, depending on lens to be fitted.

FILTER
FILMO
FILTER

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Illinois

Please send: ☐ New Filmo Accessory Catalog. I am especially interested in these accessories:

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MM 12-40

HOWELL

Closeups—What filmers are doing

Once again, the big battle of the Ten Best is over. Once again, the news of the results goes forth to the winners and to the many fine filmers who failed to place. To the latter, traditionally, this column sends a salute of honor, for, in the superb competition which this oldest of selections arouses, a growing number of eminently worthy efforts are doomed to disappointment.

We salute them with deep sincerity. Without their invaluable aid, the standards of judgment could not, each year, climb to new heights of excellence.

In tune with the times, there were a number of promising pictures concerned with the past, present and future of America. J. P. Schaefer, ACL, of Bethesda, Md., produced an attractive interpretation of the scenario, *These We Defend*, published in the July number of Movie Makers. Glenn Mitchell, ACL, from Joplin, Mo., took the farm life of the Ozark Mountains for his special study, presenting it ambitiously with recorded music and narrative in *Within These Hills*. Kenneth F. Space, ACL, not content with his two award winning entries, rushed through *We Live in America*, a testament of simple patriotism centered around his Brooklyn home.

Other producers, not concerned with comment on our country, saw the strange and varied beauty of her face—and recorded it well. For Henry E. Hird, ACL, of Ridgewood, N. J., the *Desert and Canyon of Arizona* was a place of rare and exotic charm, where he found countless closeups of snakes, lizards and horned toads. William J. Lucas, ACL, of Sacramento, Calif., tackled the tough topography of *Picturesque Death Valley* and came out of its sunbaked wastelands with an able educational study of the region. Around Newburgh, on the banks of the historic Hudson, William F. Small, ACL, saw the quieter, domestic charm of raked brown leaves smoldering in the autumn sunlight, of apples and pumpkins and gleaming jugs of cider—and recorded them all in *Parade in October*.

Interpretation of nature claimed the attention of many. Following in the footsteps of Fred Ells's great *In The Beginning*, Harry A. Downard, jr., in Sacramento, Calif., essayed a more modest but still imaginative story of Creation, which he called *Genesis, Chapter I*. The immutable mystery of the sea lured Joseph Tillbeck, ACL, of San Francisco, to attempt an interesting interpretation in musical terms, known, sensibly, as *Variations on a Theme of the Sea*. For L. B. Reed, ACL, of Los Angeles, it was water in another form which stimulated his imagination, to produce *Reaping The Raindrops*, a sensitive study of flowing water, from cloudburst to hydroelectric generators. A more general theme appealed to Virgil E. Woodcock, ACL, of Marion Station, Pa., who saw the grandeur of the Canadian Rockies, in lines of selected poetry bound together to make *Eloquence of Beauty*.

With a surprising number of practical purpose films placing in the honors, there were still others which just missed the charmed circle. Albert L. Anderson, ACL, of Minneapolis, had two, both relating to his profession of optometry: *Molded Contact Lens Technique* and *The Art and Science of Making Glasses*. Paul C. Reed, famous in Rochester, N. Y., for his gleaming goodies, tempted the judges sorely with a straightforward study, *Reed's Hard Candies*, while Helen Rees Clifford, ACL, who teaches in Long Beach, Calif., undertook a sugar coated lesson in childhood manners in the piquant *A Party For Pets*.

Pictures of lighter portent more than offset these serious studies. *Father's Time*, by Raymond Fosholdt, of the Long Beach Cinema Club, paralleled, with striking similarity, the basic theme of harried home life presented in the award winner, *His Off Day*, while members of the 8-16 Movie Club, in Philadelphia, turned to straight farce in the dilemmas of *Picnic Daze*. Both William Wade, of Los Angeles, and Bruce W. Johnston, from Rockford, Ill., had vacation finance troubles in, respectively, *It May Happen To You* and *Checking Off The Budget*. Paul W. Cramer, on the other hand, stayed put in Los Angeles, to involve his honest young man in the worries of passing “phony” money, as exemplified in *Conscience*.

Eleven out of fifteen two hour lessons in movie making are still available to you, if you act before the thirteenth of this month. Charles H. Coles, ACL, chief photographer for the American Museum of Natural History, is the instructor, with the course being sponsored by the Brooklyn Institute of Arts and Sciences, 30 Lafayette Avenue, in Brooklyn, N. Y. Additional information may be had from the registrar, at that address, or by telephone at STerling 3-6700.

Within the past six months, three League members resident in war torn Europe have tried, with regret, to resign their memberships—unable longer to send even five dollars for the payment of dues. Within the same period, three members of the League in the United States have arisen at once to say “No!”—and to pay these fees for their stricken fellows. The most recent action in this series was taken shortly after we wrote about Denys Davis, ACL, reading his copy of the League's handbook in a London air raid shelter. From a doctor in Massachusetts (whom we shall not name) came the following comment: “Yes, sir, that gave me a heartache. I know what he is going through, having spent twenty one months over there, in three major battles. . . . What I propose to do is to have you reinstate that member, and you can bill me for the cost. I want that chap to get a little happiness from his hobby.” . . . Not a bad hobby, either.

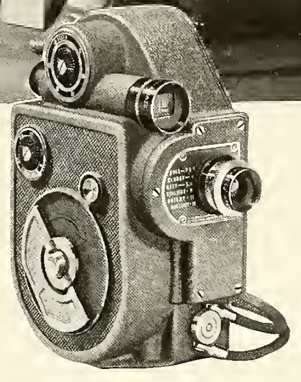
GRAHAM HUNTER

“It may be a bit jerky, Bill—but my kids'll love it!”

Gifts THAT KEEP MEMORIES BRIGHT

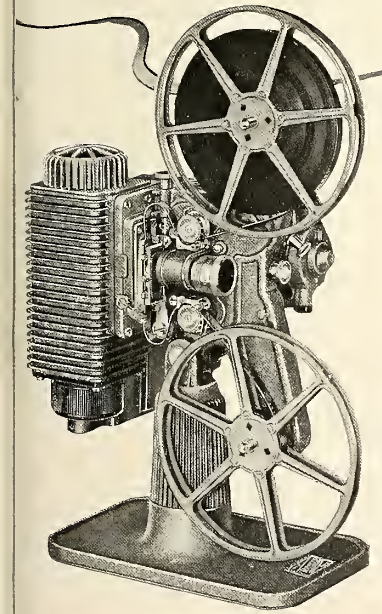
Revere

8 M/M CAMERAS AND PROJECTORS



Revere Model 88 Camera

has 5 speeds, built-in parallax-corrected viewfinder, film footage counter, exclusive Revere Sprocket Film Control (to form loop in film automatically and prevent film jamming) and many other advanced features. With Wollensak 12.5 mm. F3.5 lens in removable universal focus mounting COMPLETE **$29.50**
With F2.5 lens COMPLETE **$39.50**

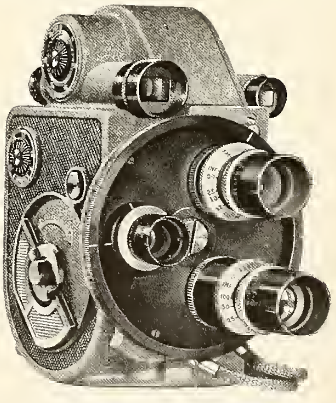


Revere Model 80 Series B Projector

has everything—500 watt lamp, F1.6 lens; duplex shuttle film movement 10½ to 1 ratio; double blower cooling system for lamp and film, automatic "quick-action" safety shutter; enclosed rewind mechanism, etc. COMPLETE only **$59.50**

Record Your Happiest Moments in Brilliant Color Movies

No other gift can keep the memory of your Christmas so bright. With a Revere 8mm. Camera you can capture, in brilliant color or beautiful black and white movies, all of the thrilling events of that happy season. With the powerful Revere 8mm. Projector, you can show your movies with theatre-quality steadiness and enjoy again and again fleeting expressions of your children, the gay coloring of decorations and other details that you might otherwise forget. Revere equipment is precision-built to insure perfect home movies. Modern manufacturing facilities and scientific production methods costs bring you these remarkable instruments at popular prices. See your dealer today and select your Revere outfit before the Christmas rush. Write for literature.



Revere Model 99 Turret Camera

offers all the conveniences of the professional type cameras at a remarkably low price. Like the 88 it has Revere's exclusive Sprocket Film Control and is easy to load and to use. With two optical view finders and one Wollensak 12.5mm. F2.5 lens COMPLETE **$65.00**

Revere Double 8 Cameras are Licensed under Eastman Spool and Spindle Patents.

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Dept. 12 M.M., 328 East 21st Street, Chicago, Ill.
Send complete facts on Revere 8 mm. Cameras and Projectors.
Name ....
Address ....
City .... State ....
For Canadian prices, write to Ryerson Film Service, 299 Queen St., West, Toronto.

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Did you know that you cannot double expose dark letters on a white background? Since the letters are black, they will not register on film which has been previously exposed to a white surface.

* * *

Strangely enough, when you close down your lens diaphragm one stop, the exposure is lessened fifty percent, but when you open your diaphragm one stop, exposure is increased one hundred percent. This is not one of the mysteries of photography, but the inevitable result of mathematical laws.

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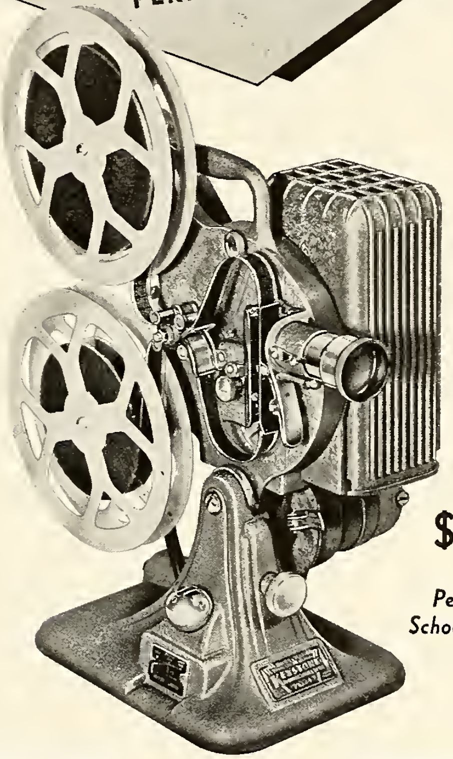

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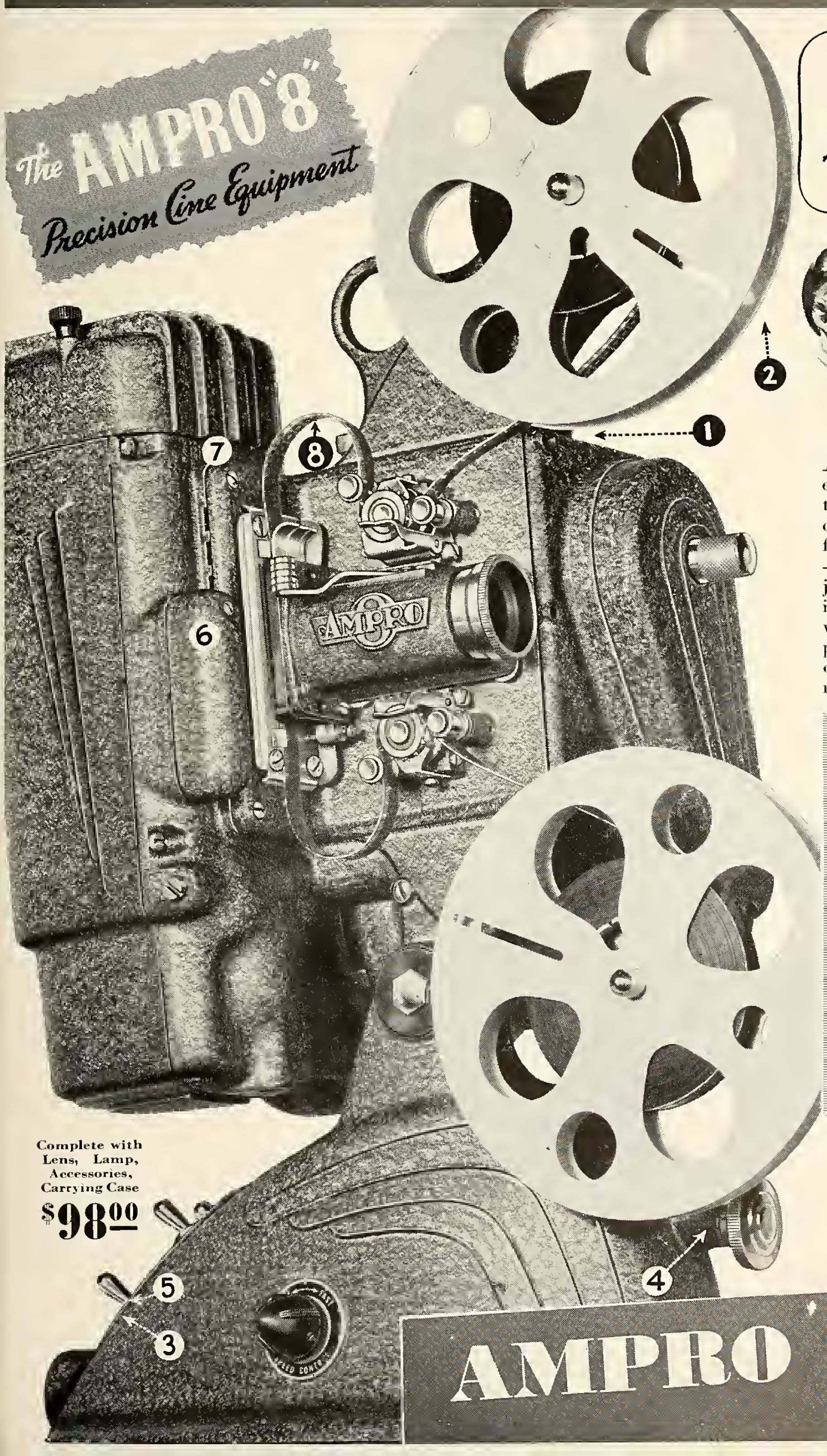
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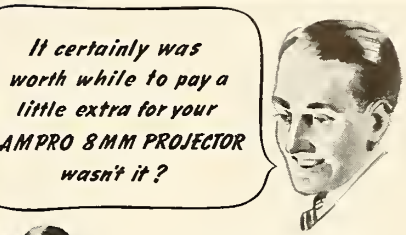
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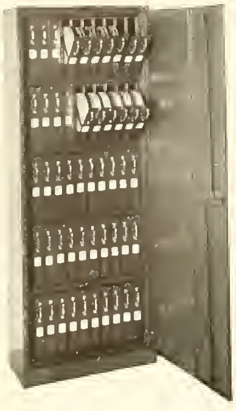

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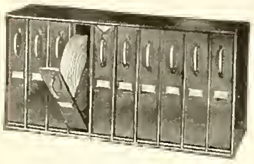

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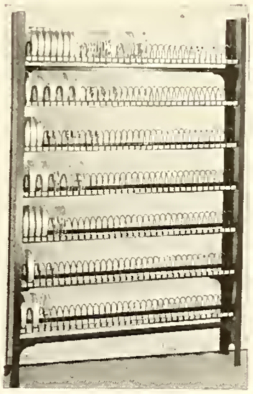

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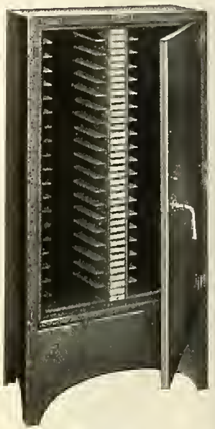

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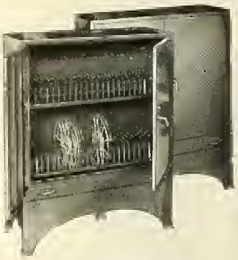

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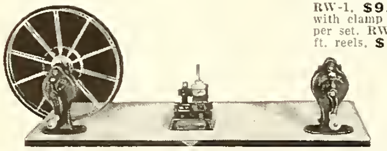

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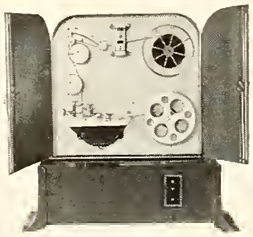

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From the President

FOLLOWING the custom begun by the League's Founder, this page is reserved in each December number of Movie Makers for the President's greetings to the members. The present year brings us to the fourteenth in this well established series.

If our disturbed world manages to capture any of the joy that belongs to the holiday season this midwinter, with its two ancient feasts of Christmas and the New Year, it must do so by making a special effort. In many countries that effort will become a deep determination that the old things, the trusted things, the good things of life shall be brought back, if only in memory, for the two great days.

There are lands in which the traditional phrase, "Merry Christmas," still has its customary meaning and where men and women can yet greet the New Year in peace and security. Those of us who are so fortunate as to live in those lands can be especially grateful for our circumstances and can send a silent message of good will to our fellow League members in other parts of the world, to whom Christmas and the New Year will bring little of their old joy.

We can say to the many loyal members of the Amateur Cinema League who have kept their memberships alive in the most difficult situations that we are deeply grateful. We can give to those equally loyal members who have been prevented by circumstances beyond their control from keeping their memberships intact our comradely greetings and our assurance that we understand the necessities that have taken them from us temporarily.

In a world that is facing great tests, personal films have not been thrust aside. On the contrary, they have served real purposes everywhere. In cities that are bombed, movies have been shown in shelters and the publications of the League have been taken to those shelters because they have enough interest to keep strained nerves normal. Films have been made for training purposes in home defense units. In the United States, amateurs have told in pictures what their country means to them and what it is that the Americas are arming to defend. The record is one of which we may all be proud.

So, in 1940, let us again keep the ancient feasts and let us, as movie makers, keep them confidently and with the knowledge that our craft has not been found wanting in these stern days.

To all League members and to filmers everywhere, it is my happy privilege to wish you, in this as in previous years, a Merry Christmas and a Happy New Year.

THE TEN BEST AND

Hiram Percy Maxim Award for 1940—"The Will and the Way" by Chester Glassley

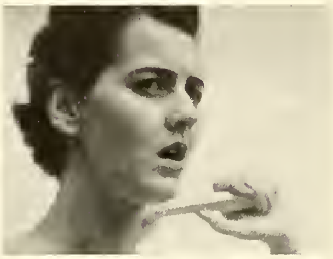
"Before the Wind" by James H. McCarthy, ACL

"Diary" by Harold E. Remier

"Fluffy, the Kitten" by Kenneth F. Space, ACL, and Grayce Space

"Holiday in Dixie" by Morton H. Read, ACL

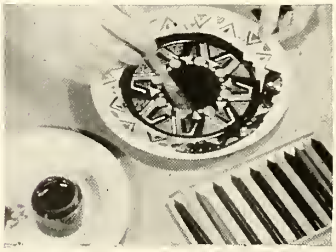
"Hummingbirds" by E. R. Hoff, ACL



"Three Wishes" by Earl L. Cochran

"Wildflower" by Robert P. Kehoe, ACL

"On the Farm" by the Harmon Foundation, filmed by Mr. and Mrs. Ray Garner



"Young America Paints" by Willard Pictures

THE MAXIM MEMORIAL AWARD

Photographs by T. D. Mallison, jr.

• Top left, Chester Glassley directing scene in *The Will and the Way;* top right, Garth McMasters, hero of *The Will and the Way;* below, Billie McMasters, who plays rôle of heroine, in story conference with Mr. Glassley and Mr. McMasters.

IN MOVIE MAKERS Ten Best and Honorable Mentions for 1940, 8mm. more than doubles its places over last year and an 8mm. film wins the Hiram Percy Maxim Memorial Award. Films accompanied by music or narration or both also are more than double the number of those that were chosen in 1939. The photoplay, as a form of filming, captures eight of the Ten Best and Honorable Mentions combined, reestablishing itself as an important factor in amateur effort. War has evidently forced Canadians out of the prominence that they won in last year's selections.

The Ten Best places are divided, as is usual, between films of the general class and those of the special class, for the making of which the cameraman received compensation prior to the final moment for entry, which was, this year, at five o'clock, October 15. Two places were allotted this year to the special class.

The Maxim Award carries with it a check for one hundred dollars, as well as a replica of the memorial, which is installed at League headquarters. The name of the winner is inscribed on the memorial itself. This greatly sought after Award was instituted in 1937 by Percy Maxim Lee, ACL, daughter of the League's founder.

MOVIE MAKERS presents to the amateur movie world the winner of

The Hiram Percy Maxim Memorial Award for 1940

The Will and the Way, 200 feet, 8mm. Kodachrome, with music on disc, by Chester Glassley, of Dallas, Texas.

Next are offered the Ten Best Non Theatrical Films of 1940, as chosen by the staff of this magazine, listed alphabetically, by subjects, in the two classes:

Films selected for 1940 by the editorial staff of MOVIE MAKERS

Ten Best—General Class

Before the Wind, 900 feet, 16mm. Kodachrome, with music on disc, by James H. McCarthy, ACL, of Los Angeles, Calif.

Diary, 275 feet, 8mm. Kodachrome, with music on disc, by Harold E. Remier, of Los Angeles, Calif.

Fluffy, the Kitten, 400 feet, 16mm. black and white, by Kenneth F. Space, ACL, and Grayce Space, of Brooklyn, N. Y.

Holiday in Dixie, 1200 feet, 8mm. Kodachrome, with music, sound and narrative on disc and narrative to be read in projection, by Morton H. Read, ACL, of Springfield, Mass.

Hummingbirds, 400 feet, 16mm. Kodachrome, by E. R. Hoff, ACL, of Freeport, Ill.

The Will and the Way, previously particularized.

Three Wishes, 125 feet, 8mm. Kodachrome, by Earl L. Cochran, of Colorado Springs, Colo.

Wildflowers, 250 feet, 16mm. Kodachrome, with music on disc, by Robert P. Kehoe, ACL, of New York City.

Ten Best—Special Class

On the Farm, 800 feet, 16mm. black and white, by the Harmon Foundation, of New York City, filmed by Mr. and Mrs. Ray Garner.

Young America Paints, 400 feet, 16mm. sound on film Kodachrome, by Willard Pictures, of New York City.

The Honorable Mentions follow, also listed alphabetically, in the two classes:

Honorable Mention—General Class

Albert and the Lion, 100 feet, 16mm. black and white, with a narrative to be read in projection, by A. Scott Moorhouse, ACL, of Montreal, Canada.

An Anaesthetic Fantasy, 275 feet, 8mm. Kodachrome, with music on disc, by Ernest Kremer, ACL, of Flushing, N. Y.

"Albert and the Lion" by A. Scott Moorhouse, ACL

"An Anaesthetic Fantasy" by Ernest Kremer, ACL

"Boomerang" by Chester Glassley

"Cavalcade of America" by Harley H. Bixler, ACL

"Charlie, the Zulu Game Guard" by Dr. Vincent Vermooten, ACL, and Esther Vermooten

TOM BRENNAN
AS
B GERARD

"Footloose" by the Rockville Cinema Club

Boomerang, 400 feet, 8mm. black and white, by Chester Glassley, of Dallas, Texas.

Cavalcade of America, 1600 feet, 16mm. Kodachrome, with music and narrative on disc, by Harley H. Bixler, ACL, of Schenectady, N. Y.

Charlie, the Zulu Game Guard, 400 feet, 16mm. Kodachrome, by Dr. Vincent Vermooten, ACL, and Esther Vermooten, of Johannesburg, South Africa.

Footloose, 1600 feet, 16mm. Kodachrome, by the Rockville Cinema Club, of Rockville Centre, N. Y.

Hands that Work in the Darkness, 800 feet, 8mm. Kodachrome, with music on disc and narrative to be read during projection, by Jack L. Krapp, ACL, of Cleveland, Ohio.

His Off Day, 150 feet, 8mm. Kodachrome, by J. Owen Campbell, ACL, of Norfolk, Va.

Lake Mohawk, Preferred, 1600 feet, 16mm. Kodachrome, with music on disc, by Leo J. Heffernan, ACL, of New York City.

On the Farm, 400 feet, 8mm. Kodachrome, by Marjean Headapohl, ACL, and Mary Elizabeth Headapohl, of Wapakoneta, Ohio.

Sahuaro Land, 250 feet, 16mm. Kodachrome, by Frank E. Gunnell, ACL, of West New Brighton, Staten Island, N. Y.

Honorable Mention—Special Class

How to Use Filters, 400 feet, 16mm. black and white, by the Harmon Foundation, of New York City, filmed by Kenneth F. Space, ACL.

The Power Behind the Nation, 1400 feet, 16mm. sound on film Kodachrome, by Waldo E. Austin, ACL, for the Advertising Department of the Norfolk and Western Railway Company, of Roanoke, Va.

Amateur Cinema League members have again won more of the honors. Of the twenty three persons who did the filming on the twenty three place winners, fifteen are League members. Eight individuals are not League members. Of the three organizations, none is a member, although all have League members on their staffs.

The international character of this year's selection is reduced by the war, yet both Canada and South Africa are represented. In the United States, New York leads with ten places, followed by California, Ohio and Virginia with two each, while Texas achieves two places through the same person, Mr. Glassley. Colorado, Illinois and Massachusetts have one each. New York City, as in previous years, has the largest number of place winners, if all its boroughs are included.

There are familiar names among the winners. Messrs. Austin, Gunnell, Kehoe, Krapp, Moorhouse and Space have won earlier honors, as has the Harmon Foundation, the Rockville Cinema Club and Willard Pictures.

Photoplays take the numerical lead easily with eight place winners. There are six human records, three films of natural life, three teaching films and three travel movies. No family pictures placed, this year. Two of the human records could also be classified as industrial films, because they are designed to serve industrial purposes, although indirectly.

The Hiram Percy Maxim Award comes firmly to rest in the United States in 1940, after its international adventures up to this time. In selecting this year's winner, the judges have hunted for, and have found, that "something else" which must be added to technical competence and a sound knowledge of continuity, to secure the coveted Award. The "something else" is a sincerity of plan, direction and action that makes Mr. Glassley's film a very moving experience to those who see it.

Detailed reviews are presented of the honored films, in the following paragraphs:

"The Will and the Way"

The Will and the Way is a simple story of "little people"—but it looms large in its appeal to the human heart. There are, in its tender adventures, the laughter of sympathy and the tears of pathos. From these, as from any great expression of beauty, there comes the genuine and ennobling uplift of the spirit which is so rare in a workaday world. Chester Glassley has been equal to his task. His photography, both indoors and out, is as nearly flawless as skill and patience will permit.

His camera treatment is marked by a wise concentration on close views, a dramatic selection of angles and a fine sense of matching and contrasting color values. Good cutting, paired with a brilliantly executed montage sequence, rounds out the technical achievements. But his greatest production triumph lies in the casting and direction of the two lead players, who bring to the amateur screen its most genuine and sensitive acting to date.

"Hands that Work in the Darkness" by Jack L. Krapp, ACL

"His Off Day" by J. Owen Campbell, ACL

"Lake Mohawk, Preferred" by Leo J. Heffernan, ACL

"On the Farm" by Marjean Headapohl, ACL, and Mary Elizabeth Headapohl

"Sahuaro Land" by Frank E. Gunnell, ACL

"How to Use Filters" by the Harmon Foundation, filmed by Kenneth F. Space, ACL

"The Power Behind the Nation" by Waldo E. Austin, ACL, for the Norfolk and Western Railway

A young wife is to have a baby. Because of a harsh experience with a rum sodden doctor, she turns blindly toward the thought of going only to a specialist, a great obstetrician, famed both for his fine care and his $1000 fees. Her young husband's reaction as he learns of this feeling is the simple theme of the entire story: "*I don't know where we'll get the money, but if that's the doctor you want, then that's the doctor you're going to get!*"

From then on, life for the young couple is a race against time, punctuated for the husband by a frantic search for cash, which leads him through the indignities of a pie eating contest, the insults of "amateur night" and the bruises and battering of a vastly unequal prize fight. But the baby wins in the end. The harried father collects only three hundred dollars of the specialist's fee, a sum he begs the great doctor to accept as a down payment. This the physician does, only to return the entire amount later—with a receipted bill—as his tribute to the boy's courage.

The Will and the Way is a short, unassuming film, made technically with the simplest tools provided by the craft. But, in its unfailing imagination, its moving tenderness and, above all, in its deep understanding of the human heart, this film is a proud peer among its colleagues of the Hiram Percy Maxim Award.

"Before the Wind"

When the schooner yacht *Enchantress* put out from San Pedro for a five weeks' marlin fishing cruise in the Gulf of Lower California, fortunately James H. McCarthy was on board with camera, Kodachrome and a filming plan. The result was *Before the Wind*, as happy a movie yarn of a pleasure cruise as we have ever seen.

A spirit of jollity and a general good time pervade this chronicle, which is adequately strung on the thread of a series of entries in the ship's log of the *Enchantress*. This casual continuity is entirely sufficient, for each episode is beautifully sequenced, and the whole film reflects a consistent happy go lucky holiday spirit. Exquisite shots of the schooner in translucent California Gulf waters, numerous studies of ship life, handsomely lighted interior views in cabins and engine room are all technical accomplishments in this picture. The sequences of marlin fishing and of clam digging on the Mexican shore are gems of good film planning and good cutting. The movie is presented with an intelligently planned musical accompaniment that really fits the film, but it is the natural handling of sequences of people on a carefree sea vacation that makes this picture superb entertainment.

"Diary"

Whatever that intangible thing called atmosphere may be, Harold E. Remier has created it—out of airy nothings, to judge by what he says—in his astounding photoplay, *Diary*. Here, in all its hues, in all its beauty, in all its tradition of courtesy and profound courage is the America of the late Nineteenth Century, told through the medium of a woman's devotion. A Southern mansion is the first setting, then the frontier. Fortunes rise and fall as the war flames. Costumes and settings of the 1890's are recreated with fidelity. Wagons collapse in the wilderness; stone houses are built; a silver mine is uncovered. And the cost, for this epic achievement, exclusive of the 8mm. film, was the staggering sum of ten dollars!

Diary is particularly noteworthy for naturalness of its lighting. However he managed it, Mr. Remier, with two large flood bulbs, somehow succeeded in making each scene appear to be illuminated by the hand lamps and chandeliers visible within it. The moonlight elopement is glamorously effective; and even candlelight is simulated with success. So, in all, the picture is a distinguished achievement—a portrayal, not only of a past century, but of a part of our American heritage.

"Fluffy, the Kitten"

In *Fluffy, the Kitten*, a kitten tells her own story about herself—the things that she likes to do, the way she spends her day, the things she eats and the way in which her mistress takes care of her, to make her a happy companion.

In designing and filming this continuity, Grayce and Kenneth Space have created the most natural and expressive movie of a pet that we have yet seen. Interpreted with titles, written in the first person, as if the kitten were speaking, this film presents interior lighting and camera work without blemish. The cutting is masterly, and the whole unit is as smooth as Fluffy's silky fur.

The intention of the filmer was to create a new, direct and simple type of teaching film that would convey its message [Continued on page 599]

TWO CHRISTMAS FILM TALES

Small scenarios for use in making holiday movies

BENJAMIN F. FARBER, jr., ACL

IF THERE is such a thing as too perfect an occasion for filming, Christmas must be it. It's so good that everybody knows that a series of record scenes, picturing the big moments, will not make an extraordinary picture. So here are two scenarios, to tell the story in an unusual way; one is a bit more detailed than the other.

But neither takes much film nor much time to shoot. They won't clutter up the house with lights and they won't spoil Mother's dinner preparations. What they *will* do is to give you a Christmas story that you can screen in spring, fall and winter—with an emphasis on laughter.

Although the first little story requires several different scenes, the shooting can be simplified, by filming a number of shots in one place at the same time; although, naturally, these scenes will have to be rearranged in their proper places in the finished picture.

As an aid in following this system, letters have been printed before each scene number, in the first scenario; all the scenes with the same letter can be shot conveniently at the same time.

Furthermore, many of the scenes do not require a Christmas setting, so that they can be filmed days in advance or weeks after the holiday season.

Children will act well in any Christmas movie.
Harold M. Lambert from Black Star

If Santa Stayed

A 1. *Closeup.* A hand arranging a gaily wrapped present against a background of other presents.

A 2. *Medium shot.* Santa Claus, straightening up to view his work.

A 3. *Closeup.* Santa's face, as, with a tired expression, he looks up past the camera.

B 4. *Closeup.* A clock face; the hands point to 5:30.

A 5. *Closeup.* Santa again, as he sighs and moves his head sidewise; suddenly his eyes light up.

A 6. *Medium shot.* Over Santa's shoulder, toward a couch at the side of the room.

A 7. *Closeup.* Santa, smiling.

A 8. *Medium shot.* Santa moves over and stretches out luxuriously on the couch.

A 9. *Closeup.* Santa, with a smile on his face, closes his eyes.

B 10. *Closeup.* The clock face; the hands have moved around to 7:30.

C 11. *Closeup.* Little feet in slippers, coming down the stairs.

A 12. *Semi closeup.* Santa awakes, as he hears footsteps.

A 13. *Medium shot.* Santa arises quickly and, after glancing around the room, spies a window curtain and hides behind it. (Any convenient hiding place, such as a closet, may be used.)

C 14. *Medium shot.* From a corner of the room toward the door, as the children enter and stand transfixed with the beauty of the scene; the tree and presents are in the side foreground.

A 15. *Closeup.* Santa peeps from his hiding place; as he sees the children's faces, he smiles happily.

C 16. *Closeup.* The children's faces aglow with excitement.

C 17. *Medium shot.* The children come forward and quickly discover which presents belong to them. (Perhaps some are unwrapped, such as a tricycle or a doll house.)

C 18-21. Four near shots, showing the children happily at play.

A 22. *Medium shot.* Santa peeping out and watching the children with extreme pleasure. Suddenly, however, he lifts his head in an attitude of listening, then ducks quickly out of sight.

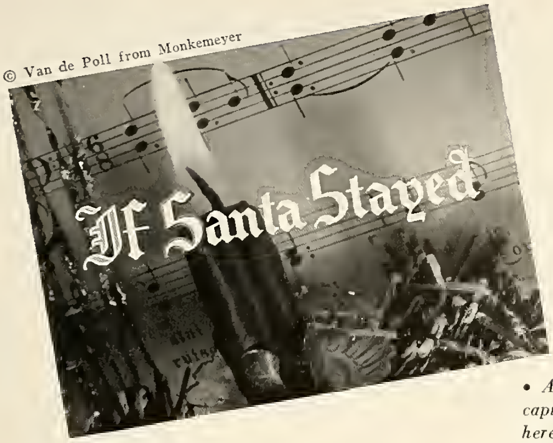
C 23. *Medium shot.* The doorway, as Mother arrives on the scene; the children immediately run toward her, each carrying a present to show what Santa has brought.

C 24. *Closeup.* Mother, as she listens to their excited cries of joy; then she interrupts them with a short phrase, smiles and beckons them to come along.

D 25. *Medium shot.* The breakfast table, as the children and Mother arrive on the scene. It is already set, and eggs and bacon are ready on a big platter.

D 26. *Closeup.* The platter of

[Continued on page 606]



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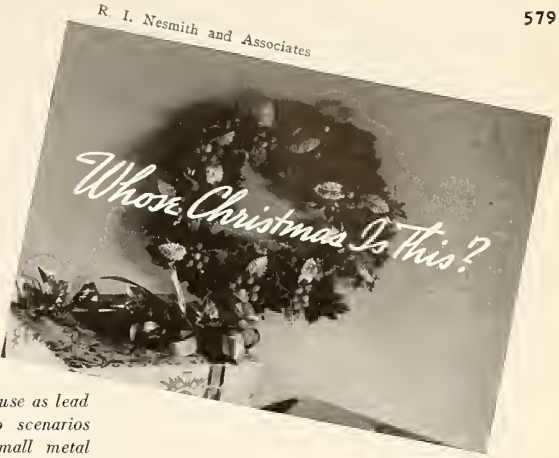


R. I. Nesmith and Associates

• *Art titles ready for use as lead captions for the two scenarios here. They fit the small metal titlers. Hand lettering was done by Stahl Editing and Titling Service.*

Whose Christmas Is This?

1. Two pairs of little feet coming downstairs, followed by two pairs of big feet.

2. *Medium shot.* Across the living room, with a Christmas tree in the foreground, showing two children and Mother and Dad entering and standing in the doorway, admiring the scene.

3. *Closeup.* The children's faces, eyes wide and mouths pursed in a soft whistle.

4. *Closeup.* Mother and Dad watching the children and smiling.

5. *Medium shot.* From behind them, as children race to find their presents.

6. *Closeup.* Of little hands picking up presents and putting them down until they come across their own.

7. *Closeup.* The youngsters' faces as they find their presents.

8. *Medium shot.* The parents right behind them, watching their reactions and smiling.

9. *Closeup.* Little hands starting to unwrap presents; they have a little trouble with the strings and knots, and into the scene come the fingers of Mother and Dad, helping them with the unwrapping.

10. *Medium shot.* From in front of the group, as the children lean back to let their parents have room to unwrap the presents for them. As they are nearly unwrapped, Dad and Mother move away to let the children do the rest. Dad and Mother move over toward the side and pick up two presents marked for them.

11. *Closeup.* Mother's fingers starting to unwrap her package. She gets the ribbon off, but then her fingers seem to become uninterested and cease to move.

12. *Closeup.* Dad's fingers commencing to unwrap his package. They, too, slowly become uninterested in their job.

13. *Medium shot.* Mother and Dad, their hands still on their own packages, but looking with smiling interest toward the children.

14. *Medium shot.* The children have completely unwrapped their toys and, after admiring them, come over to kiss their parents in high glee over what Santa has brought them.

15. *Medium shot.* Dad and his boy going over toward the toy train locomotive; Dad explains some of the intricacies of the engine.

16. *Medium shot.* Mother moves across the room toward her little girl's present—perhaps a doll house or a set of doll's clothes—to show her just how *she* used to play with such things.

17. *Closeup.* Dad's fingers pointing out this and that on the train engine, as the boy holds it in his hand.

18. *Closeup.* Mother's fingers holding the doll clothes and smoothing out some creases.

19. *Medium shot.* Mother and Dad run out of explanations and regretfully put down the children's presents and move off toward their own, leaving the youngsters to their own devices.

20. *Closeup.* Mother's hands picking up her present again and doing some more unwrapping. However, she seems to lose interest in it again, as her fingers come to a stop.

21. *Closeup.* Mother, as she turns her head, to see how her daughter is making out with the doll outfit.

22. *Medium shot.* The little girl apparently knows how to dress her dolls, for Mother can think of no way to help and turns back to her own present, although she doesn't actually finish getting it out of the box.

23. *Medium shot.* Dad is having the same difficulty in concentrating on his present while he watches the boy hitch the engine to a string of cars. He opens his mouth to call a word of advice, then thinks better of it and keeps silent, although he still watches his son.

24. *Closeup.* The little girl's hands dressing a doll. They come to the socks and seem to have trouble. Immediately, Mother's hands come into the scene to help out.

25. *Closeup.* Mother and daughter looking up and smiling at each other.

26. *Closeup.* The boy's fingers have a little trouble with the coupling of the engine and the coal car. Immediately, Dad's hands appear and take over the job.

27. *Medium shot.* The group, showing Mother and Dad becoming engrossed in their work with the children's presents.

28. *Semi closeup.* The little girl, as she leans back and lets her mother take over. She smiles, but is a little put out by it all. Suddenly she looks up.

29. *Medium shot.* The boy has come over to his little sister and beckons her to one side.

[Continued on page 607]

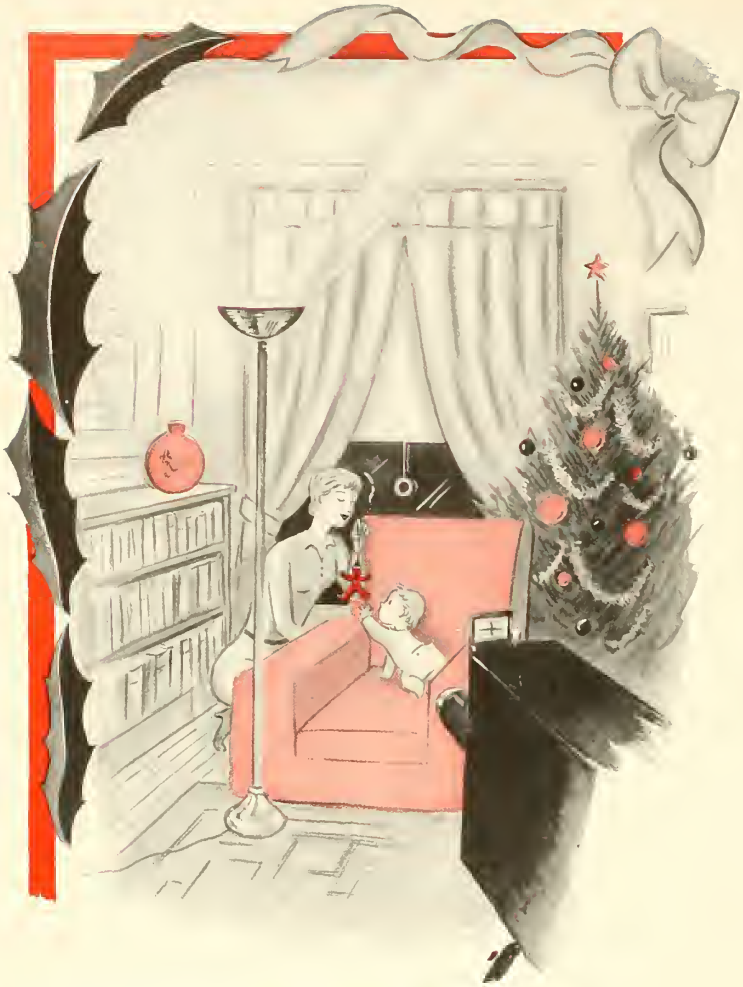
R. I. Nesmith and Associates

• *Christmas title background that may be lettered as you please.*

Babies and Christmas

Their combination calls for care and planning

RUSSELL C. HOLSLAG, ACL



• A No. 2 flood bulb in an indirect lighting fixture makes it possible to film the baby wherever he may crawl or toddle.

I THINK that Christmas was made for children and that grownups enjoy Christmas to the fullest only when children take part in it. It is the children's festival. Was not the first Christmas in honor of a Child?

To the parents who possess both bouncing babes and movie cameras, the approach of the holiday season brings new opportunities to record the delighted reaction of the young ones to the colorful activities of this season.

Christmas is primarily an indoor festival, for, while apple cheeks and frosty noses are the outdoor accompaniments to the season, the tree is brought home and is triumphantly trimmed, and the stockings are hung up indoors. Not so many of us bask in the ruddy glow of the Yule log, while the cold silver of the winter moon glints properly on the snow outside, but at least there is warmth and cheer in our homes, all the more so where children are.

Of course, the Christmas festival is a "natural" for color filming, but, remembering that the shapes and forms of things are their primary visual attributes, we shall reflect that black and white shots, if well made, are pretty satisfactory, too. And there is this problem—if you have an active child to deal with, it is not so easy to make him stay put within the more concentrated area of light that you need for indoor color shots. Whereas, in black and white work, it is no trick at all to light up the whole of a medium sized room so that, wherever the baby may toddle, you can be right on hand with the superspeed panchromatic film, the camera and the correct exposure.

We have worked out good, practical schemes for both color and black and white shooting, and we are going to employ both for various phases of the holiday festival. The black and white film will be the medium for mobility, whereas the color will be used when it is reasonably certain that the toddler will remain within a certain area.

The nature of the subject, too, will be the determining factor, because some subjects are outstanding in color. We are going to use a magazine camera, in order to be able to switch from one to the other easily, but, although convenient, such an arrangement is not by any means essential. It is perfectly possible to plan in advance when you are going to shoot color and when you will use monochrome.

For black and white, we have what seems to us practically a foolproof arrangement. We succeed in getting light to every part of a medium sized room, by the simple expedient of directing a flood of light on the white ceiling. The idea, of course, is not new, but it is so effective that it is worth while emphasizing again.

We have an indirect lighting fixture, the kind that carries a bowl shaped reflector at the top of a tall pedestal. In this, we put a No. 2 flood bulb, which, when lit, illuminates the white ceiling brightly. This sheds a soft, even light over the entire room, which, with superspeed film and a fast lens, gives entirely sufficient exposure for black and white shots. When the main source of light comes from above, there are other advantages as well. In interior lighting as in exterior, the top light always seems to be the most natural; also, it is the best all around modeling light.

Babies and youngsters, too, will accept this kind of light as most normal, whereas, when special lighting units are set up, children may show, in their reactions, that this form of illumination is strange to them.

The light gained by this scheme, although spread over a considerable area of the ceiling, is naturally strongest at a point directly above the bowl reflector. This fact means that a subject in any part of the room will (unless directly beneath this "hot spot" on the ceiling) be illuminated from a desirable downward angle. At the same time, the shadow portions of the subject will be illuminated, because of the large area of ceiling which reflects light to all parts of the room. Light colored walls are very helpful in this plan, and we are fortunate in having them in our home. The general idea is so useful that, in making black and white shots in other rooms, where we cannot carry the big indirect lighting fixture, we simply hold a hand reflector, pointed at the ceiling, to get the effect.

This type of general illumination, too, is excellent when you want to get the homelike, natural effect which comes from using a lighted table or floor

[Continued on page 606]

Cine lighting at home

Simple methods of illuminating domestic interiors

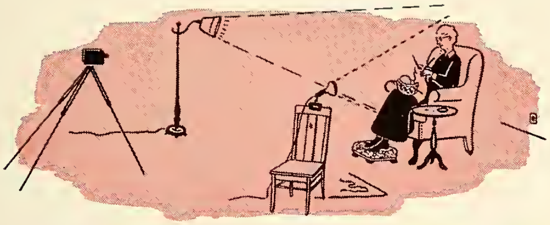
LEO J. HEFFERNAN, ACL

ALMOST every cine worker one day rolls up his sleeves to tackle the problems of well planned interior lighting. Grandma knitting, Gramps looking over his bifocals at Junior, or something really ambitious, such as a photoplay, will furnish the incentive and, bing! off he will go to a realm of light and shade under fingertip control or, perhaps, completely out of control.

Be what it may, this healthy stimulation should be encouraged by the entire household entourage, and so we come rather suddenly to the subject of folks who dislike having homes cluttered up with such bric a brac as flood lights, clamp on brackets, diffusing screens, spotlights, reflectors, camera and light tripods—and gosh, look at that ugly tangle of extension wires underfoot! Well, all right! But there is a way of setting up lamps and equipment, to get scenes of theatrical quality without breaking up the family ties.

Of course, one can always put flood bulbs in household fixtures or turn a No. 2 or 4 bulb on the ceiling, and let it go at that. But we are talking about those more elaborate setups that produce the studio like results, and we hope to show how they can be achieved quite simply.

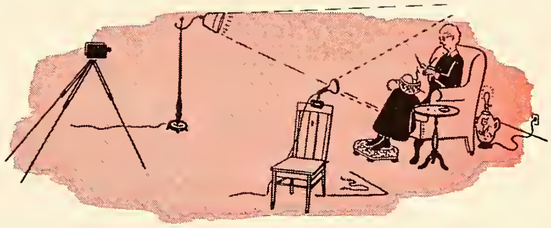
Taking the dilemma by its well known horns, a cameraman first decides how much equipment may safely be brought into the living room, the kitchen or wherever the subject happens to be. The simplest unit is a clamp on unit, with that new type of flood lamp which incorporates a reflector. These lights are inexpensive, and they can be attached to the back or the rung of a chair, the stem of a floor lamp and to other narrow objects. The clamps, although strong, leave no marks on furniture. A single lamp will give satisfactory results if the background is fairly close, but better balance will be obtained with the help of a No. 1 or No. 2 flood bulb, placed in a regular household lamp having a shade which will prevent direct rays of light from striking the lens. This lamp, which may be of the floor or table variety, is placed so as to illuminate the shadow side of the subject. A striking effect is assured if the lamp or a good part of it is included in the picture area. This, then, is the simplest of our lighting arrangements—a clamp on unit to the side of, and a foot or so higher than, the camera, together with the household lamp, bolstering up the shadows.



● *1. A simple lighting setup that gives adequate results. (Flood bulbs are in the lamps.)*

It is banal to advise that you make sure that there is air space between the lampshade and the hot flood bulb, but we do so anyway—and strongly. Remember, we are here on sufferance only, and nothing would make watchful eyes flash witheringly in our direction more quickly than the sight of a favorite lampshade getting browned or scorched.

The simple setup gives a rather low key effect, as the background will be weakly lighted. It is a fact that light strength diminishes sharply with distance, so that backgrounds of a scene should be independently lighted. As a substitute for actual illumination of the background, one could include in the picture area a second household lamp, with a flood bulb. This should be placed to the rear of the subject against a wall or near a large object which would furnish a reflecting surface for the light from the lamp.



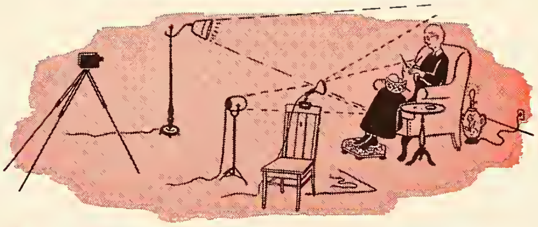
● *2. Concealed flood bulb has been added, to separate subject from the wall.*

This arrangement will brighten up the background pleasingly and will suggest modeling and depth, because the background light sources will obviously be in a plane different from that of the foreground lights. The feeling of depth will be quite strong if a large stop is used—for example, *f*/1.5, *f*/1.9 or even *f*/2.8—as the subject also will stand out clear and sharp against a blurred background. It is a simple matter to move lights further away, to permit use of wider apertures.

Up to now, we have brought but one "movie light" into action, and if "them thar" watchful eyes will turn away for a moment or so, we'll set up a second light *behind* the subject, to illuminate the background fully, without the source of the light being visible in the screen picture.

This will be easy if Granny is seated in a chair with a high back. But, if Gramps is pictured in medium closeup and has made things difficult for us by sitting on a stool, we shall place the light near the floor and use his body as a lens shield.

On the other hand, the scene may call for considerable action on the part of the subject, and there may be no possibility of hiding the light behind a chair or the subject itself. This would make it necessary to set up the second light just outside the lens range, in a position from which as much of its illumination as possible will reach the background.



● *3. A spotlight is introduced, to increase illumination on the dark dress.*

There is great satisfaction in solving these problems of interior lighting, when one understands the fundamentals. To obtain normal effects, it is essential only to keep in mind the following points.

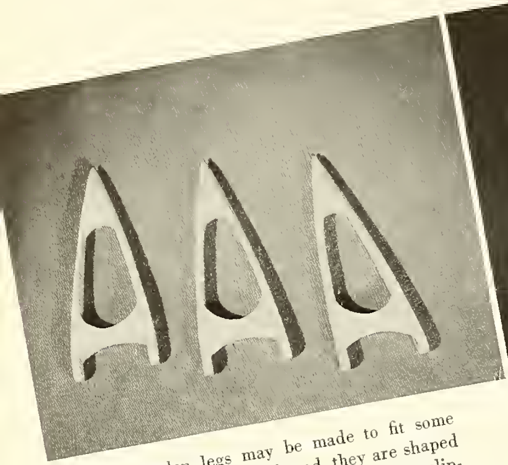
1. Light the subject with *balanced* illumination and test for the most pleasing arrange-

[Continued on page 608]

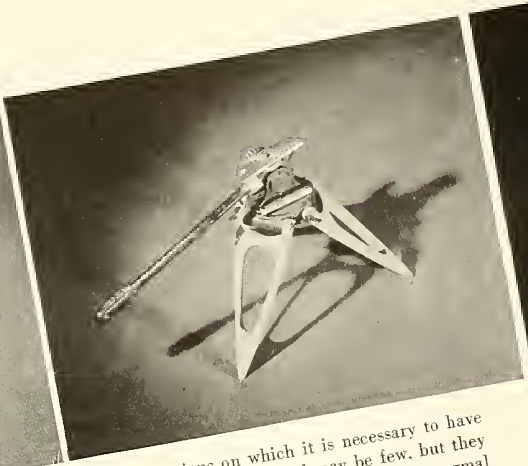
Special cine conveniences

FREDERICK G. BEACH, ACL

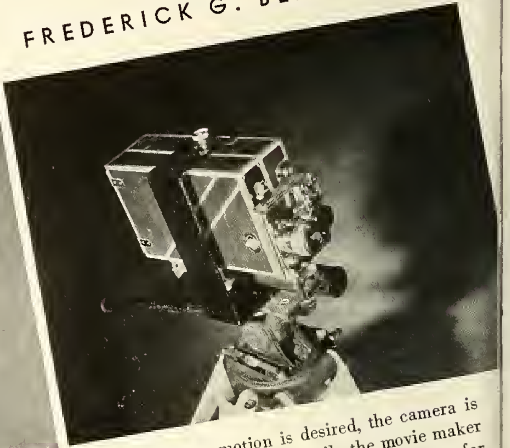
● An oiled silk cover, designed for a kitchen mixer, makes an ideal protective hood for a movie camera. Those who have occasion to leave a camera on a tripod will find it valuable, to protect the equipment from dust and moisture. It is inexpensive and it may be folded flat.



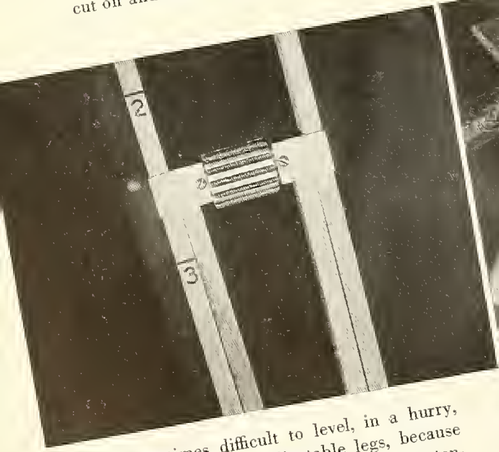
● Short wooden legs may be made to fit some tripod heads. Cut from hardwood, they are shaped for lightness and strength. Points, to prevent slipping, may be made from brass screws run into the ends of the legs. The head of each screw is cut off and the shank is filed to a point.



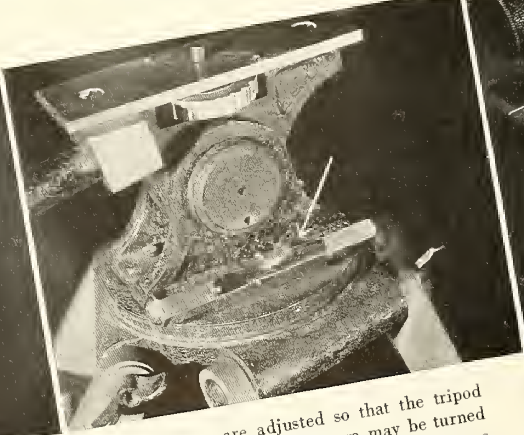
● The occasions on which it is necessary to have the camera near the ground may be few, but they are likely to be important. By utilizing the normal tripod head and the specially made legs, one can solve the problem easily and without adding excessive bulk or weight to his equipment.



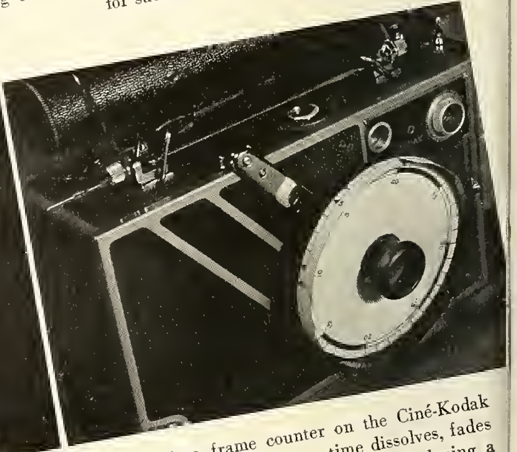
● When reverse motion is desired, the camera is used upside down, and ordinarily the movie maker must hold it in his hands, since no provision for this sort of support is made on tripods. The bracket shown above makes it possible to use a tripod for such scenes. It is made of strap iron.



● It is sometimes difficult to level, in a hurry, tripods with completely adjustable legs, because there is no way in which to insure uniform extension of the legs. A remedy for this trouble is to print numbers on the legs at uniform intervals. Wooden legs will take painted numbers and metal legs may be stamped with a numbering punch.



● If tripod legs are adjusted so that the tripod head is perfectly level, the camera may be turned in any direction, and it will record the horizon as horizontal. Accurate and inexpensive levels can be purchased at most hardware stores, and one may be fastened to the head by means of a simple clip of spring brass.



● There is a frame counter on the Ciné-Kodak Special which enables one to time dissolves, fades and other effects. However, if one is producing a number of such effects, he will find it convenient to have an additional, large frame counter, which will enable him to tell at a glance, while operating the camera, exactly how [Continued on page 611]

Photographs by Reginald McMahon

Richard Kuhn

• "Stills" from "The Black Rider" being produced by Adventure Pictures, group of young fellows in Passaic, N. J. Center picture shows an actual leap by the group's own stunt man.

What organized groups are doing everywhere

AMATEUR CLUBS

JAMES W. MOORE, ACL

M.M.P.C. busy Beginning the current club season with a brief board of directors meeting, the Metropolitan Motion Picture Club, in New York City, has continued activities with a series of interesting screen programs. Elected to fill the directorate were John Hefele, ACL, and Murray Tucker, ACL, with the latter named as second vicepresident in charge of membership. Among the many program items presented thus far have been an address, *The Camera and the Courts*, by Asa Herzog, the author of *Camera, Take the Stand*, and a discussion of city filming by Charles H. Coles, ACL, illustrated by his film, *London Carries On*.

Films seen on the club screen have included *Too Much Ado About Nothing At All* and *A Letter from Mary*, by Leo J. Heffernan, ACL; *The House on the Hill*, by Robert M. Coles, ACL; *Along Maine Shores*, by Frank E. Gunnell, ACL; *Flashes of New York*, on 16mm. sound on film, by Charles J. Carbonaro, ACL; *The Harvest*, by Ralph R. Eno, ACL; *New York Fire and Police Rookies*, by George A. Ward, ACL; *Mr. Hitler Never Loses*, by Joseph E. Hollywood, ACL.

Fine films in Rockford Edward R. Hoff, ACL, producer of *Hummingbirds*, a Ten Best winner described in this number of Movie Makers, was a guest of honor at the November meeting of the Rockford Movie Makers, in Illinois. Mr. Hoff presented his latest nature study film, 1200 feet of 16mm. Kodachrome exposed this past summer in the Colorado Rockies. Other outstanding films seen recently by this club include *Exposure and Exposure Meters*, third lesson in the educational film series offered by the Harmon Foundation, of New York City; *Highlights and Shadows*, the documentary film of photography offered by the Eastman Kodak Company; *In From the Sea* and *Mr. Motorboat's Last Stand*, each a Ten Best award winner from past years, from the League's Club Film Library.

Metro news A film review committee, appointed by the board of directors for members' film review, both in and out of meetings, is the latest addition to the activities of the Metro Movie Club, in Chicago. Heading this new unit is Dr. C. Enion Smith, ACL, assisted by William Thumann, ACL, T. D. Shaw, ACL, Fred Beilman, ACL, and K. L. Harbour, ACL. Features of recent meeting programs have been a talk on filters by George Mendro; a discussion, *Artificial Lighting for Interior Photography*, by Harris Tuttle, of the Eastman Kodak Company; and screenings of their films by Arthur A. Vold, Otto Hangartner, Lieut. C. M. Howard, U.S.N.R., and Fred Korth.

Eights see winner Members of the New York 8mm. Motion Picture Club, gathered recently in regular meeting, saw two films of that width now honored by this magazine in its annual selection of the Ten Best Non Theatrical Films. They are *The Will and the Way*, the Maxim Award winner for 1940, filmed by Chester Glassley, of Dallas, Texas, and *Diary*,

[Continued on page 617]

• Long Beach (Calif.) Cinema Club members make a screen test for forthcoming production.

Long Beach Cinema Club

CHRISTMAS TITLES

Marion Staples Haller from Black Star

A picture of Baby
and Christmas tree
is good background

Novel devices that will
give interesting effects

Candy Title

An appropriate Christmas lead title could be spelled out in pieces of gaily colored hard candy. The letters of the title might appear to form themselves on the screen, and this could be done either by animation or by reverse motion. Reverse motion is simpler, since it does not require the lengthy job of moving the pieces of candy a trifle, exposing a frame and moving them again, in succession.

For reverse motion, arrange the candies, to spell out the letters on a horizontal board. Film this title with the camera upside down, and, after sufficient footage has been taken, tilt the board slightly, so that the pieces of candy slide off. Film the title in slow motion—thirty two or sixty four frames a second—if possible, and then the letters will appear to arrange themselves more mysteri- [Continued on page 608]

Luminous Christmas Title

A translucent Christmas tree title may be made for a seasonal color film with little trouble. This title trick involves a simple cutout, which is illuminated successively from the front and from the rear, in order to produce a magical effect on the screen.

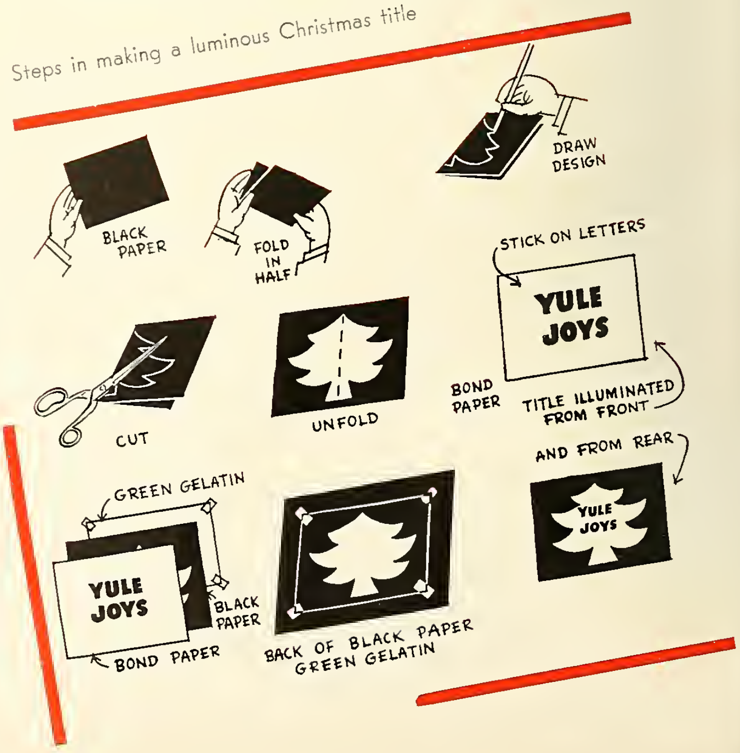
First, take a piece of reasonably stiff black paper, of a size to fit in your titling easel. Fold it down the middle vertically and, with pencil or crayon, trace the outline of one half of a stylized Christmas tree, as shown in the drawings below. Keeping the paper folded, cut out both halves at one time with a pair of scissors, unfold the paper, and you will have a symmetrical design that will fit in the titler frame.

In front of this, place a surface of bond or India paper of a light color. This paper should be thick enough to conceal the black background immediately behind it, when you view it by reflected light, produced by throwing light on it from the front.

Behind the cutout black background, fasten a piece of green gelatin, which can be held in place by a couple of tabs of adhesive tape. Now, when the light is placed in front of this surface, the outline of the tree will not be seen; but, if it is placed in the rear, directly behind the title, the tree will show up in green when it is viewed from the front. Black or colored title letters may now be affixed to the bond paper front surface of this combination.

First, the title is filmed from the front, which will show the wording on a plain background. Then, the light can be moved around to the rear, while the camera is running, at which time the green Christmas tree will appear and the letters will show in silhouette. Or, the front light can be kept on all the time, and the design can be made to appear gradually, by turning on a second light at the rear and moving it nearer to the back of the card while the camera is running. As the light approaches the card, the green tree will grow brighter and more distinct.

Steps in making a luminous Christmas title



FINE FRAMES

Cardinals, a 400 foot, 16mm. color film by Mrs. Warner Seely, ACL, of Cleveland, Ohio, deals expertly with the intimate family life of those beautiful American birds, in such fine closeups as this one.

The Pacific Ocean is studied by Joseph Tillbeck, ACL, in his 150 foot, 16mm. Kodachrome film, *Variations on a Theme of the Sea*, made near San Francisco, Calif. Here, slow motion adds weight and power to the surf.

In this opening scene of *Jingle Bells of 1939*, 200 foot, 16mm. color film of Christmas, by Fred Beilman, ACL, of Chicago, Ill., Christmas wrapping paper is torn aside, to reveal the action — a good introductory device.

Dr. William F. Small, ACL, of Newburgh, N. Y., shows many aspects of autumn, in his movie, *Parade in October*, 400 foot, 16mm. color. These cider jugs are back lighted by the setting sun.

How to make a small boy look important on a big horse is illustrated in this frame by Mrs. Erma Niedermeyer, ACL, of Milwaukee, Wis., in *Go West Young Man*, 800 foot, 16mm. color story of the rambles of a runaway.

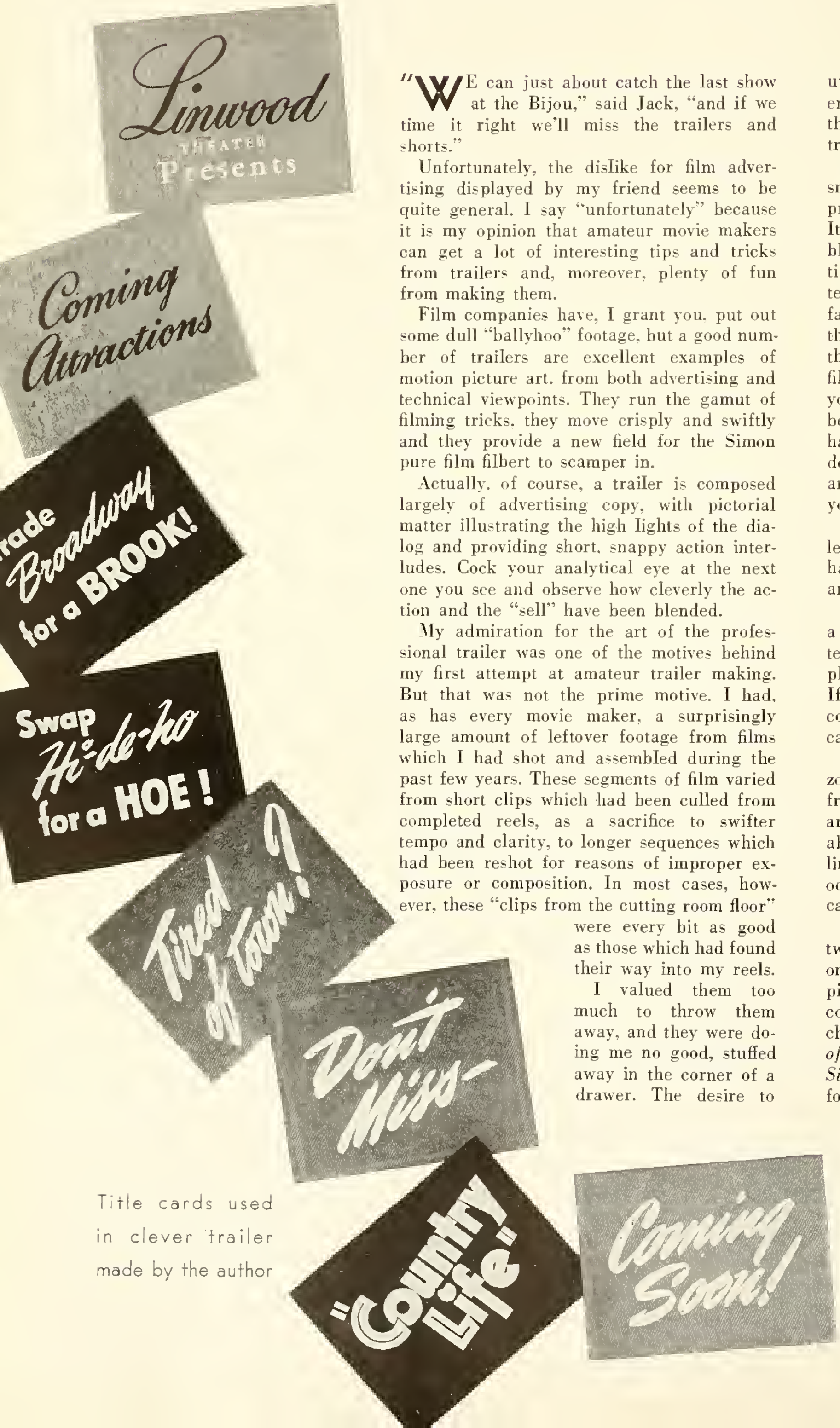
BY THE
BLUE PACIFIC

Victor K. Overman, ACL, of Corvallis, Ore., presents, in *By the Blue Pacific*, a 400 foot, 16mm. color study of the Oregon coast. The rock formations and surf, sea fishing, crab markets, lighthouses and sun bathing on the sand dunes are shown. The lead title is double exposed—white letters over a Kodachrome scene.

AMATEUR TRAILERS

New field for cine effort offers interest and fun

RICHARD LOCKWOOD



Title cards used in clever trailer made by the author

"WE can just about catch the last show at the Bijou," said Jack, "and if we time it right we'll miss the trailers and shorts."

Unfortunately, the dislike for film advertising displayed by my friend seems to be quite general. I say "unfortunately" because it is my opinion that amateur movie makers can get a lot of interesting tips and tricks from trailers and, moreover, plenty of fun from making them.

Film companies have, I grant you, put out some dull "ballyhoo" footage, but a good number of trailers are excellent examples of motion picture art, from both advertising and technical viewpoints. They run the gamut of filming tricks, they move crisply and swiftly and they provide a new field for the Simon pure film filbert to scamper in.

Actually, of course, a trailer is composed largely of advertising copy, with pictorial matter illustrating the high lights of the dialog and providing short, snappy action interludes. Cock your analytical eye at the next one you see and observe how cleverly the action and the "sell" have been blended.

My admiration for the art of the professional trailer was one of the motives behind my first attempt at amateur trailer making. But that was not the prime motive. I had, as has every movie maker, a surprisingly large amount of leftover footage from films which I had shot and assembled during the past few years. These segments of film varied from short clips which had been culled from completed reels, as a sacrifice to swifter tempo and clarity, to longer sequences which had been reshot for reasons of improper exposure or composition. In most cases, however, these "clips from the cutting room floor" were every bit as good as those which had found their way into my reels. I valued them too much to throw them away, and they were doing me no good, stuffed away in the corner of a drawer. The desire to utilize these film ravelings, plus a "yen" to emulate the tricky title cinematography of the theatre, tempted me to make my first trailer. It is a lot of fun!

A professional trailer runs its course smoothly and swiftly, because the "sell" is provided largely through sound track dialog. It dissolves, wipes and uses other effects, to blend the sequences together. In most cases, titles are printed over the action scenes. Amateur trailer makers, except in the case of the favored few, cannot do this, certainly not if they are creating their trailers from film clips that are on hand. If the trailer is planned and filmed coincidentally with the feature picture you are shooting, double exposed titles will be possible and very effective. On the other hand, for your first attempt, you will probably do as I did—that is, resort to titling tricks and film clips taken from the picture which you are "ballyhooing."

Since these amateur trailers are more or less a burlesque of the real article, you can have a lot of hilarious fun in planning them and writing the titles for them.

In the creation of these titles, you can have a field day. If you use block or cutout letters, you can have them flying dizzily into place or building up, character by character. If you type, typeset or letter your titles, every conceivable variety of fade, dissolve or wipe can be utilized.

If your titling equipment permits, you can zoom up to the title, until its message fills the frame, or draw back until it disappears. There are so many ingenious titling devices available today that your repertoire of tricks is unlimited. Scroll effects, pop ups, flip overs, odd fades can be obtained. In a trailer, you can "go to town."

As a prelude to my first trailer, I lettered two title cards by hand—the two at the top on this page. These were done in white on a pink card, so that this standard leading card could be filmed in either color or monochrome. Then I faded in my first title, *Tired of Town?* I then wiped in another caption, *Sick of Subways?*, over the previous one and followed this with the flash, *Come get some COUNTRY LIFE* (the name of the picture that I was "publicizing").

Then I cut to several of my scrap clips—a closeup of whirling car wheels; a shot of my wife, my little daughter and myself, walking through the fields, silhouetted against the sky; a peaceful country barnyard scene.

Then, with a horizontal wipe, the next title was re-

[Continued on page 604]

HE WAS JACK OF ALL TRADES

The old time director was an artist of many parts

WILLIAM F. HADDOCK

I HAVE just returned from Hollywood, where I have been visiting a friend of many years standing—one of the few old time directors who are still active.

When I saw his palatial home in Beverly Hills, I thought of the hall room that he occupied when I first knew him, of the larger front room to which he moved when he was engaged as a regular stock actor by one of the picture producers and of the room with bath to which he moved when he got his first directorial assignment—at the munificent salary of fifty dollars a week.

Musing on this transformation, I thought of all the changes which have taken place in the picture business. For example, consider the working conditions of the director of twenty five years ago and compare them with those of the director of today, or even with those of the amateur of today.

In the happy go lucky days of the past, the director had the sole responsibility for his picture. He wrote his own story (and continuity, if he used one); he engaged his actors—not always those he wanted, but those he could get; he designed his own sets and fought with the studio carpenter and scenic artist over his ideas; he made out his property plot and often had to tell his property man where certain articles could be obtained; he hunted up his own locations and, if costumes were required, he had to pick them out and rent them.

If any research was done, he was the one who did it. At one time, when I was directing early photoplays, I spent three days looking up costumes and settings for a colonial picture that I was going to make. This care to get historical details right was so unusual that one of the New York newspapers commented on it. I have the clipping in my scrapbook now, and I often show it to my friends as proof that we did have an interest in authenticity, however feeble!

The time that we gave to production was limited, for each company had its specified days on which pictures must be released, and each director had his quota; at one time, mine was five reels every month, consisting of one, two reel picture and one, three reel film.

Quite often, the trade papers would carry advertising of a picture before it was started, and, when this happened, the director sat up nights, cutting and titling his film, for, in addition to other duties, he was his own cutter and title writer.

He arranged for all transportation and made all cash disbursements; if police permits were required, for work in the city streets or parks, it was up to him to secure them. And all this, without the aid of an assistant!

Today, every studio of any importance has its research, scenario and technical departments, casting director, transportation manager, location man, costume department, makeup men and even hair dressers.

While I was on the Coast, I visited several of the major studios, and I was shown through every department, thanks to my many old friends who are still in the game. The marked contrasts between today and yesteryear made me think of the old Edison studio at 41 East 21st Street, in New York City, where I was employed at one time.

This studio had been constructed on the roof of an office building. The carpenter shop, dressing rooms and office were three floors below, and all scenery had to be hauled up to the roof by hand. On rainy days, we could not work, as it would be impossible to take the scenery to the roof without ruining it.

My staff consisted of one stenographer, one carpenter, one property man, who was later to become a well known star, and one scenic artist who boasted that he could turn out one set each day.

At three o'clock each afternoon, we were obliged to stop work, for a large building to the west cut off our daylight on which we largely depended. Our lighting units consisted only of old arc lamps, which did

[Continued on page 613]

• *Outdoor movie stage and sets used twenty eight years ago.*

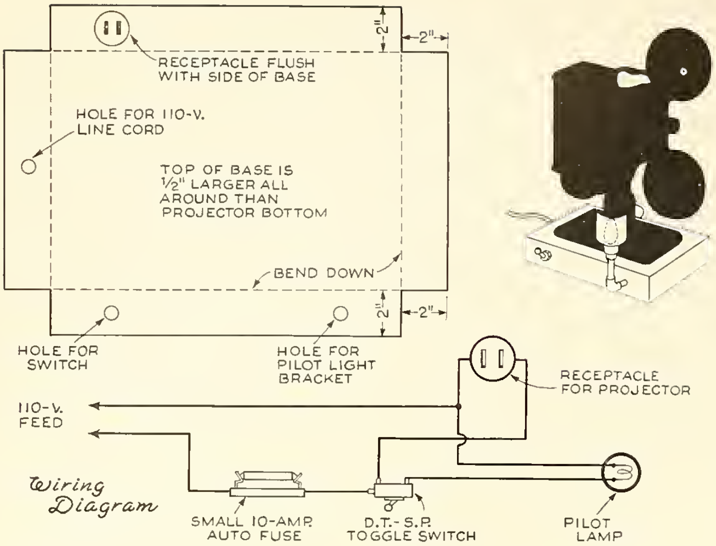

RECEPTACLE FLUSH WITH SIDE OF BASE
2"
2"
HOLE FOR 110-V. LINE CORD
TOP OF BASE IS ½" LARGER ALL AROUND THAN PROJECTOR BOTTOM
BEND DOWN
2"
2"
HOLE FOR SWITCH
HOLE FOR PILOT LIGHT BRACKET
RECEPTACLE FOR PROJECTOR
110-V. FEED
Wiring Diagram
SMALL 10-AMP. AUTO FUSE
D.T.-S.P. TOGGLE SWITCH
PILOT LAMP

Diagram for building a projector base with a pilot lamp

THE CLINIC

FREDERICK G. BEACH, ACL

Projector base Since his projector lacked a pilot light, Wesley E. Tymeson made a special metal platform which incorporates a two way switch and lamp, to give sufficient illumination for threading the machine. The base was made of a sheet of metal, one sixteenth of an inch in thickness. It was cut, as shown in the drawing above, and was bent to shape, after the four holes, indicated in the diagram, had been drilled.

The corners may be soldered or held together with small angle strips, riveted in place. A rubber covered cord for the main current supply was run through the hole at the rear of the base. (It is sound practice to put a rubber grommet in this hole, to prevent wear on the cord's insulation.) Next, a double throw, single pole toggle switch was placed in position, as shown in the diagram. A small candelabra keyless socket was used for the pilot light, and this was fastened to the base by means of two nipples and an elbow. The lower nipple was, in turn, held in the base by lock nuts, so that the entire light assembly can be swung down out of the way if necessary.

The 110 volt receptacle was placed in a convenient position on the side of the base, so that the projector may be plugged in by means of a short cord. The wiring was completed, as shown, by incorporating a fuse block in the circuit. The fuse is not necessary, but it is simply an extra safeguard against the possibility of blowing a house circuit fuse.

When the projector is in position on the base, its own switch should be put in the "on" position and left there. Throwing the toggle switch turns off the pilot light and turns on the supply to the projector. If it is desirable to turn off the pilot light without disconnecting the main supply cord, one can simply throw the switch, to turn on the projector; then one may stop the machine by means of its own switch. Some persons may prefer to use a snap switch socket on the pilot lamp, to take care of this situation.

Belt slippage On certain makes of projectors, a composition belt is used, to transmit power from the motor to the mechanism. Occasionally, a belt will become stretched, so that it slips. While replacement is the only permanent cure, one may bridge an emergency situation by rubbing a little powdered resin on the belt. This will produce enough friction to transmit the power for an indefinite period.

Action aid When you are filming people, it may be difficult to get natural scenes of them, because they are ill at ease unless they have something definite to do. Lighting a cigarette is a bit of action used frequently, to occupy a camera subject who, otherwise, might appear awkward. Not long ago, one amateur made a film in a light vein, and in one charming sequence he had his heroine eat an apple. This gave her something to do and, while other action in the scene was continuing, she did not pose in a self conscious manner.

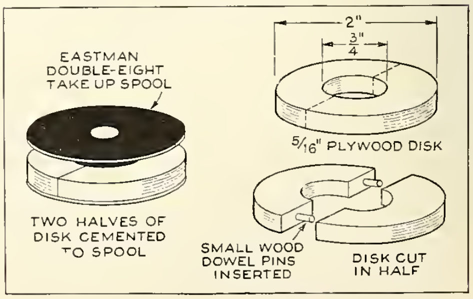
Distance aid One of the problems that I encounter while making movies with my 8mm. camera is that of getting proper focus at relatively short distances. I can judge the focus on any subject at a distance of over ten feet with reasonable accuracy; but, in the case of subjects nearer to the camera than this, I sometimes need some means of checking my estimate.

After experiment, I found that, by using a knotted string attached to the tripod, I was able to measure distances very quickly. My string is made with a loop in one end, which can be hooked over the handle of my tripod. It was knotted at each foot, starting with a point that is a distance of one foot from the lens when the string is stretched away from the camera.

The total length of the string, from the camera lens to its end, is fifteen feet, and, at the five and ten foot marks, I have tied in a little piece of cloth, to aid in quick calculation. Now, when I set up my tripod, I hook the string in place and then simply stretch it to near by subjects, to find the right distance settings.—*Jack Krapp, ACL.*

Single eight Sometimes, I make short strips of titles on single 8mm. positive film, and, since I use a double eight camera, I have found it necessary to work out special takeup and supply spools. I bought two extra double eight takeup spools from my dealer and then proceeded to put a plywood spacer in each one, so that the single eight film would wind up evenly. Although I used plywood, any sort of material would do the trick, provided it could be cut to the proper dimensions. Ordinary household cement or "liquid solder" will hold the spacer in place. While spools altered in this fashion cannot be used for double eight film,

Making a single eight spool of a double eight


EASTMAN DOUBLE-EIGHT TAKE UP SPOOL
2"
¾"
5/16" PLYWOOD DISK
TWO HALVES OF DISK CEMENTED TO SPOOL
SMALL WOOD DOWEL PINS INSERTED
DISK CUT IN HALF

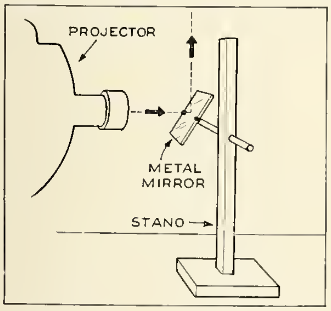
Technical comment and timely topics for the amateur

they are inexpensive. By using them, I have no difficulty in running single eight film through my camera, even though it is made for double eight.—*Anthony Sodaro.*

Invalid shows

An increasing number of movie makers have been giving their time generously to shut ins, by showing movies to them. If an invalid is confined in bed and is required to lie flat on his back, it becomes a problem to show him a movie. Projection on the ceiling is the only solution.

The device shown in the illustration is a great help in this procedure. The stand is made easily from two pieces of wood and a dowel rod. The mirror is held to the rod by means of a metal clip, made from a short strip of spring brass, bent in a hook shape at both ends and fastened to the rod by a wood screw.



Mirror arrangement which makes it possible to show movies on a ceiling

The rod should fit snugly in the upright, so that it can be pulled out and so that the gadget may be packed in the projector case. Of course, when you project through a mirror, the film must be threaded in the projector with a half twist, in order to reverse the image produced, for the mirror will reverse the image again, and, if this is not done, the titles cast on the ceiling will be unreadable.

Trucking

Some really novel "follow shots" can be made on the skating rink. Secure a hand sleigh, to use as a camera dolly and, after mounting the camera on a tripod, bound firmly to the sleigh, ask a skater to push you around the rink. Not only can you get good shots following the action of skaters from behind them, but you can also have your sleigh pulled ahead of the subject. With reasonably smooth ice, the motion will be even and without distracting unsteadiness.

Pola fades

I have made a satisfactory fading device, by using the lenses from a pair of Polaroid spectacles. This aid consists of two sleeves, one of which will fit snugly over my lens hood and the second of which will fit over the first sleeve. In each sleeve, I have mounted a lens from the spectacles. The larger sleeve can be rotated, and, as this is done, the light passing through the polarizing material will be lessened, until it is cut out entirely for all practical photographic purposes.

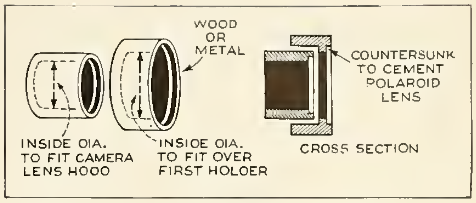
After such a fader is built, it is necessary to make index marks on the sleeves, to show the relative positions of the lenses, when the light is entirely cut off and when the light is admitted to the fullest extent. These marks on the sleeve will be ninety degrees apart. If the gadget is constructed as shown in the drawing, it will be necessary to get an optician to reduce one lens in diameter. However, if one does not mind adding bulk to the device, he may make the outer sleeve large enough so that the same sized discs can be used for both sleeves.—*Dr. D. Morrison, ACL.*

Slow

If you feel that you must make a "pan" or tilt, try filming it at thirty two or sixty four frames a second. It will help to make the camera movement slower and smoother. You will also discover that a slow "pan," properly made, uses a great deal of valuable film.

Thrifty eight

With a view to cutting down the costs of editing equipment, as well as discovering the extent of his mechanical ingenuity, C. W. Ferry, ACL, built himself an 8mm. editing outfit. The base is a wooden box made from plywood, as shown in the drawing below.


WOOD OR METAL
COUNTERSUNK TO CEMENT POLAROID LENS
INSIDE DIA. TO FIT CAMERA LENS HOOD
INSIDE DIA. TO FIT OVER FIRST HOLDER
CROSS SECTION

Fader built of Polaroid spectacle lenses

At each end is an upright, on which a reel spindle is mounted. The spindle is made from a bolt and is fastened firmly in place with a nut.

A short length of thin brass tubing is slipped over the bolt, in order to give the reels a smooth bearing surface, so that they will not bind on the threads. This collar is slightly longer than the thickness of the reels.

A crank is made from a light brass rod, bent to shape as shown in the drawing. A piece of tubing just large enough to slip over the spindle bolt is soldered to the rod, also as shown. A short bit of the rod extends beyond the tubing, and this is filed to fit into the slot in the reel hole. In use, the crank simply is slipped on the spindle and is then engaged with the reel.

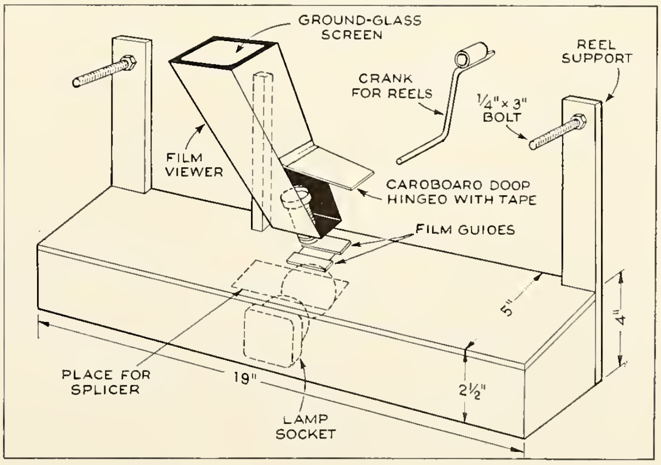
The viewer part of the apparatus is made from a tapering box of light tin. The upper end is fitted with ground glass and the lower end with a block of wood, having a hole which will just take the projector lens with a snug fit. This box is mounted on an upright support.

Below the lens, a small hole is cut, and this is fitted with a piece of clear glass about one half inch square. On either side of the hole, strips of cardboard are cemented, far enough apart so that they may serve as guides for 8mm. film as it is passed over the hole.

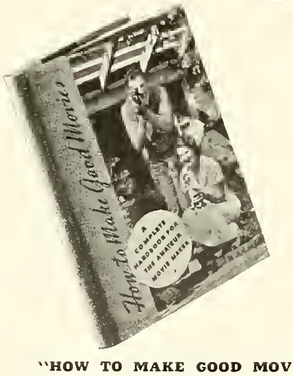
In the box below the hole, a lamp is placed so that its light will shine up

[Continued on page 617]

8mm. rewind and viewer that you can make yourself



OF COURSE THERE'
Gift TO
MOVIE



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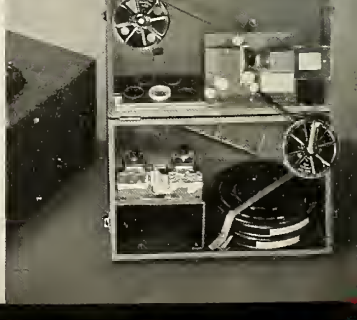

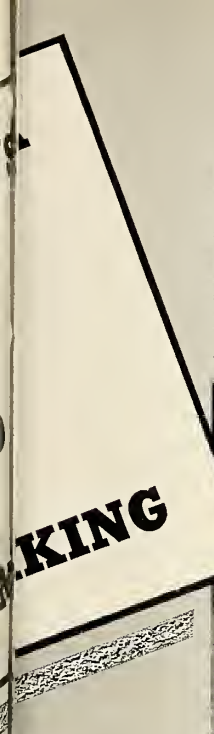

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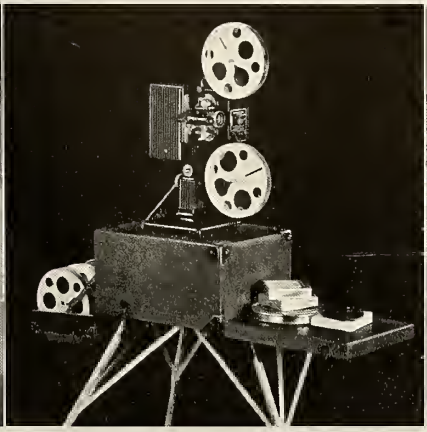
CINÉ-KODAK EIGHT



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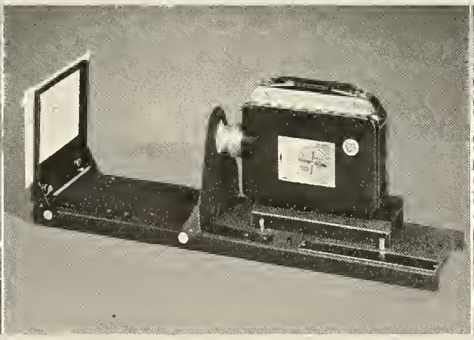

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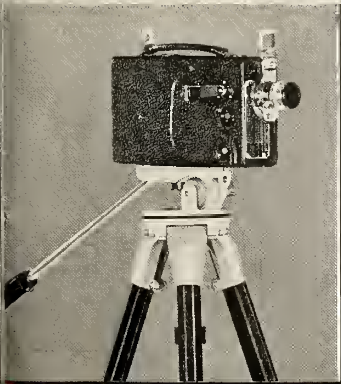

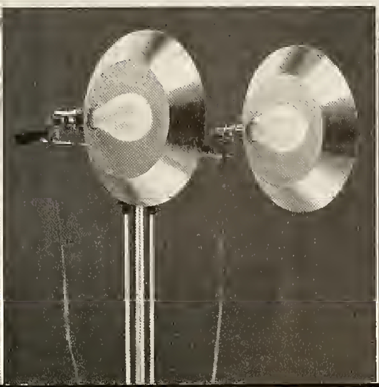

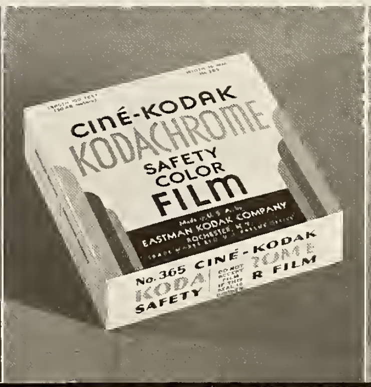

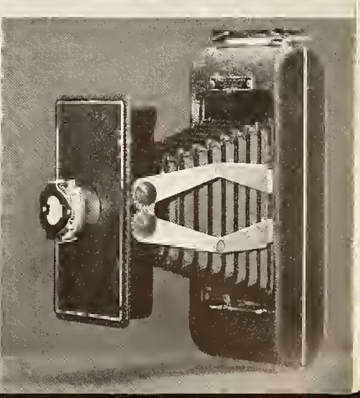

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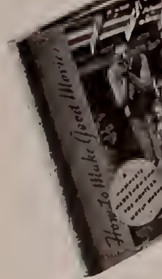

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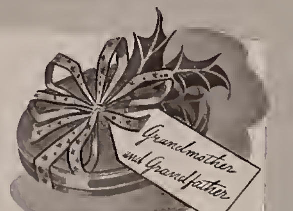

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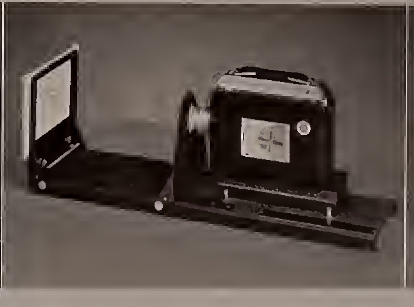

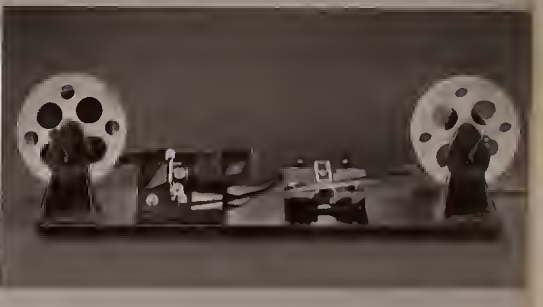

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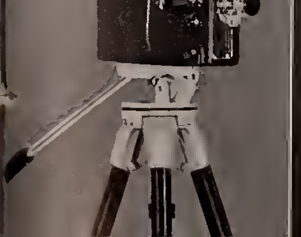
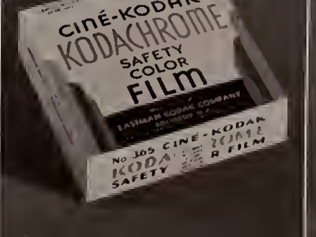




FILMING YOUR OWN SCHOOL

16mm. scenes by F. E. Gunnell, ACL

An outline to serve as guide for first movie

FRANK E. GUNNELL, ACL

FOR the teacher or school movie club that has never actually attempted to make a movie, the whole project may at once seem altogether too difficult and too expensive to tackle. Neither is the case, and the popularity of the results among pupils, teachers and parents—and that includes almost everybody—justifies both. Furthermore, the financial problems usually have a way of solving themselves, once some results have been shown.

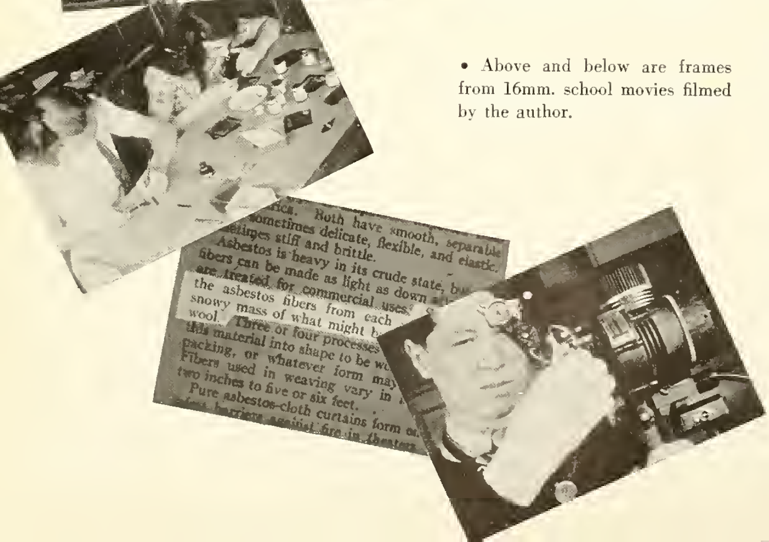
6mm. scenes by F. E. Gunnell, ACL

To the teacher or school movie club that plans to enter movie making for the first time, we suggest a simple beginning, with a film about the school itself. The production of such a film will avoid the many technical difficulties involved in making more elaborate photoplays or comedies and will assure success that will encourage tackling more advanced filming later on.

A flexible scenario for such a beginning film is given here. The scenario is planned to suggest filming material, rather than to limit it. If the outline is followed quite closely, it should require not more than 200 to 250 feet of 16mm. film, or half that in 8mm. film; in either case, it would run from eight to ten minutes on the screen when it is projected.

On the other hand, the film could readily be expanded into a 400 foot, 16mm. film (or 200 foot, 8mm.), lasting sixteen minutes on the screen.

• Above and below are frames from 16mm. school movies filmed by the author.



rica. Both have smooth, separable
sometimes delicate, flexible, and elastic.
etimes stiff and brittle.
Asbestos is heavy in its crude state, bu
fibers can be made as light as down
are treated for commercial uses
the asbestos fibers from each
snowy mass of what might b
wool. Three or four processes
this material into shape to be w
packing, or whatever form may
Fibers used in weaving vary in
two inches to five or six feet.
Pure asbestos-cloth curtains form
barriers against fire in theaters

Black and white film is suggested for the first production, as it is considerably cheaper than color film, and, in black and white filming, mistakes in lighting and exposure are much less evident. However, let your ingenuity and your pocketbook be your guide!

Scenario

Title. *The Movie Club of – – – – – – Jr. High presents*

Title. *Days at – – – – – – Jr. High*

Title. (Any credit title or titles that seem necessary. However, make them short and don't use too many.) Fade out this title.

(Note: If your camera does not have a fading device, a dye fade is suggested. Here is an opportunity for some interesting research by the pupils. Let them hunt through back copies of Movie Makers or other reference materials, until they find several ways of making fades, as well as various methods of lettering and photographing titles. If title making seems unduly difficult, the work can readily be turned over to a commercial title maker, who will produce titles, including the special effects, at a nominal cost.)

Scene 1. *Fade in.* A closeup of a clock, showing that the time is about 8:40. (If the school has a clock tower, use that.)

Scene 2. A general shot of the school and street, showing groups of pupils straggling to school. The pupils should be approaching the camera.

Scene 3. *Medium shot.* Three or four pupils approach the school corner. They are talking and have their arms well filled with books.

Scene 4. *Nearer shot.* At the corner. The safety monitor, in the foreground with his back to the camera, halts a group of pupils while an automobile passes.

Scene 5. *Semi closeup.* The safety monitor and the halted pupils. One, a "regular feller," is about to bite deeply into an apple. However, he pauses, thinks and decides to save it. ("An apple for the teacher!")

Scene 6. *Closeup.* The boy, as he shines the apple on his trousers. The others move on.

Scene 7. *Semi closeup.* Continuing Scene 6. The safety monitor and the boy are still at the corner, the latter still busily shining the ap-

[Continued on page 611]

PRACTICAL FILMS

The non theatrical
movie as used for
various purposes

LAURENCE S. CRITCHELL, jr.

Montclair Library Film

The community public library is an almost indispensable service to inhabitants of small towns throughout the United States. To dramatize this public service to people of foreign countries, especially South America, the Agnes Wilson Osborne World Friendship Fund, of Montclair, N. J., recently sponsored an 800 foot. 16mm. black and white motion picture, *Portrait of a Library*. The film is available in both sound on film and silent versions, and the distribution is to be arranged chiefly through libraries and library associations.

Directed and produced by Hans Burger, who was codirector of the Czechoslovakian film, *The Crisis*, this new movie depicts the services of a typical small library in giving recreation, information and inspiration to its patrons, as well as aid in promoting business and neighborliness within the community it serves.

Selling Livestock

Cattle, calves, hogs and sheep are the heroes of a new motion picture, *The Lancaster Livestock Daily Market*, made by William S. Bixler, ACL, of Ephrata, Pa., for his employer, J. M. Hoober, Inc. Mr. Bixler is making his film available on a free loan basis to interested groups, so that a more detailed description can be found in the Free Films Department of this number of Movie Makers. This picture, 1000 feet of 16mm. silent Kodachrome, depicts, as the illustrations on this page show, one important aspect of America's home industries.

Fire! Fire!

The horse drawn fire engines that thundered down the streets of American towns a quarter of a century ago have given way to less picturesque motors today, but Glenn Mitchell, ACL, of Joplin, Mo., has found enough glamour in modern fire fighting to dramatize it on 400 feet of 16mm. black and white silent film.

His story, which is now in process of being filmed, treats mainly of fire prevention and is intended for school use in Joplin. After showing some of the commoner causes of fire, Mr. Mitchell then takes the audience behind the scenes of the fire department, showing how the firemen live and what happens when the alarm bell sends them sliding down the brass poles, half dressed, to the waiting engines. The conclusion underlines the destruction wrought by carelessness, both to property and to human lives.

Behind the Beyond

Behind the Beyond, which sounds like a song by Cole Porter, is the title of a novel film of the British Columbia Travel Bureau, now being made by C. R. D. Ferris, ACL, of Victoria, Canada. Mr. Ferris intends to show some of the natural beauties and attractions of British Columbia, in terms of their interest to travelers, and then to illustrate the services of the British Columbia Government Travel Bureau in helping people to get where they want to go. The film will run 400 feet of 16mm. Kodachrome, in a silent version.

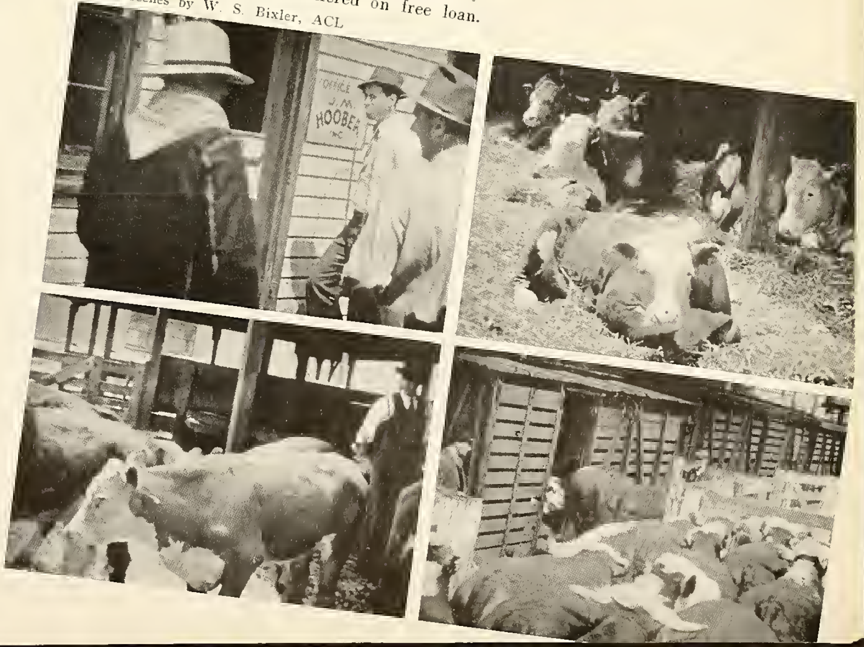
American Films Go South

At the Second Dental Congress in Rio de Janeiro this past October, four films sent by Western Reserve University, of Cleveland, Ohio, represented American dentistry to the South American delegates. Three of them, *Moulage for Masks*, 400 feet, 16mm. black and white silent, *Fundamental Preparations in Crown & Bridge Technology*, 400 feet, 16mm. black and white silent, and *Surgical Preparation of the Mouth for Immediate Dentures*, 400 feet, 16mm. Kodachrome silent, were filmed by Dr. James E. Bliss, ACL, and received awards in Ten Best and Honorable Mention classes in previous Ten Best judgings of the League. The films were sent by Dr. W. L. Wylie, Dean of the School of Dentistry, at the request of Charles A. Thomsen, chief of the Division of Cultural Relations, Department of State, Washington, D. C.

Taxi Services Filmed

Two League members, J. H. Levine, ACL, of Canton, Ohio, and Edward Wolfe, ACL, of Oak Park, Ill., have undertaken, unknown to each other, similar tasks at almost the very same time. Both are making motion pictures of taxicab services in their respective cities. Mr. Levine is emphasizing the service of the cabs to the community, during routine work and emergency calls, while Mr. Wolfe intends his film to be a visualized plea to the taxi drivers themselves, to drive more carefully and to avoid accidents. His movie emphasizes new equipment, recently purchased by the company, and it will be 400 feet of 16mm. silent black and white film; Mr. Levine's picture will run the same length in 16mm. color.

[Contnued on page 616]

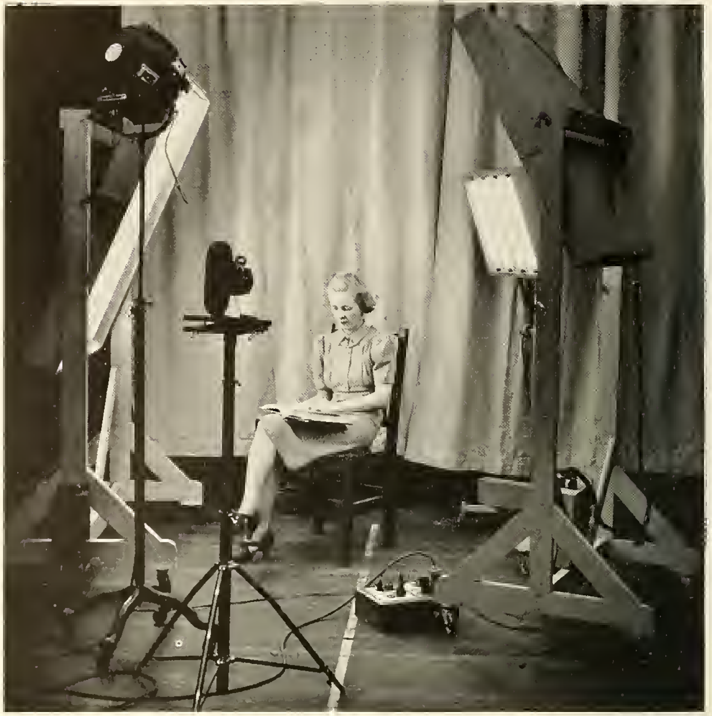


• Scenes from *The Lancaster Livestock Daily Market*, 16mm. color film offered on free loan.

16mm. scenes by W. S. Bixler, ACL

Experimental setup
for movie tryout of
fluorescent lighting

Dr. James E. Bliss, ACL



FLUORESCENT LIGHT FOR MOVIES

Results of important test are offered to amateurs

R. E. FARNHAM, ACL, and DR. JAMES E. BLISS, ACL

SINCE the New York World's Fair of 1939, where it was first introduced on a large scale, the public has been greatly interested in fluorescent lighting. Successive months have seen the rapidly increasing use of these units for a wide variety of lighting applications. Wherever a soft, even glareless light is desired, the fluorescent certainly fills the bill. As might be expected, its first general use occurred, for the most part, in public buildings—restaurants, lobbies and the like. But, of late, fluorescent lighting has been finding its way into the home, where, in many places, its soft, even effect is particularly appropriate.

There is little doubt that, as time goes on, more and more home lighting units will be designed to make use of this new light source, and homes of the future will have such light sources built in as part of the incorporated illumination facilities. Movie makers who dwell in these homes will certainly take pictures by artificial light on their ultra fast panchromatic films; in fact, movie makers of today have already begun to investigate the possibilities of the fluorescent source as a movie lighting unit.

The fluorescent lamp of the present takes the form of a glass tube, varying from one inch to two and one eighth inches in diameter, and from eighteen to sixty inches long. It emits a soft, even light along the entire length of the tube, with no filament or point source of light visible—the whole tube is uniformly bright on all sides.

This effect is achieved through the phenomenon of fluorescence. There are chemical substances which, when light of a certain wave length falls on them, will glow brightly of themselves; that is, they are said to fluoresce. The new lamp is of the electric discharge type, employing mercury vapor as the medium for maintaining the arc.

The lamp converts invisible ultraviolet energy, produced by the arc, into visible light through the medium of the fluorescent powders with which the inner surface of the bulb is coated.

These lamps are designed primarily to operate on fifty and sixty cycle alternating current circuits, and they possess special electrical characteristics. Each lamp, or pair of lamps, must employ an electrical "auxiliary," to alter the line voltage before it is fed to the lamp. The lamps are supported by special contact brackets, one at each end of the tube. They can be burned in any position.

By coating the inside of the tubes with different fluorescing chemicals, a variety of colors may be produced. However, most widely used for straight lighting purposes are the colors White and Daylight.

Because of the fact that these lamps are cool to operate and do not heat up, even after many hours of use, and also because their illumination efficiency is high, with respect to wattage rating, photographers immediately became interested in their actinic possibilities. In other words, would the new fluorescent be good for picture taking?

Portrait photographers have already found these lamps valuable. In banks, they present a broad source of light that is well nigh shadowless and, better still, they have no disturbing glare to affect the poise of the sitter. In addition, the studio is always comfortable, and more time can be spent under the lights, in arranging details.

These favorable factors, plus a natural curiosity regarding the performance of a new light source, have prompted no small number of movie makers to seek information on the possible results that may be had with fluorescent tube lighting, both in black and white and in color. Since, heretofore, no systematic effort has been made to collect these data for amateur filmers, at the request of Movie Makers, it was decided to make a test setup, which would cover the average type of indoor subject that the amateur would ordinarily take. Dr. James E. Bliss, of Western Reserve University, had charge of the photography, while R. E. Farnham, of the General Electric Company, supervised the lighting.

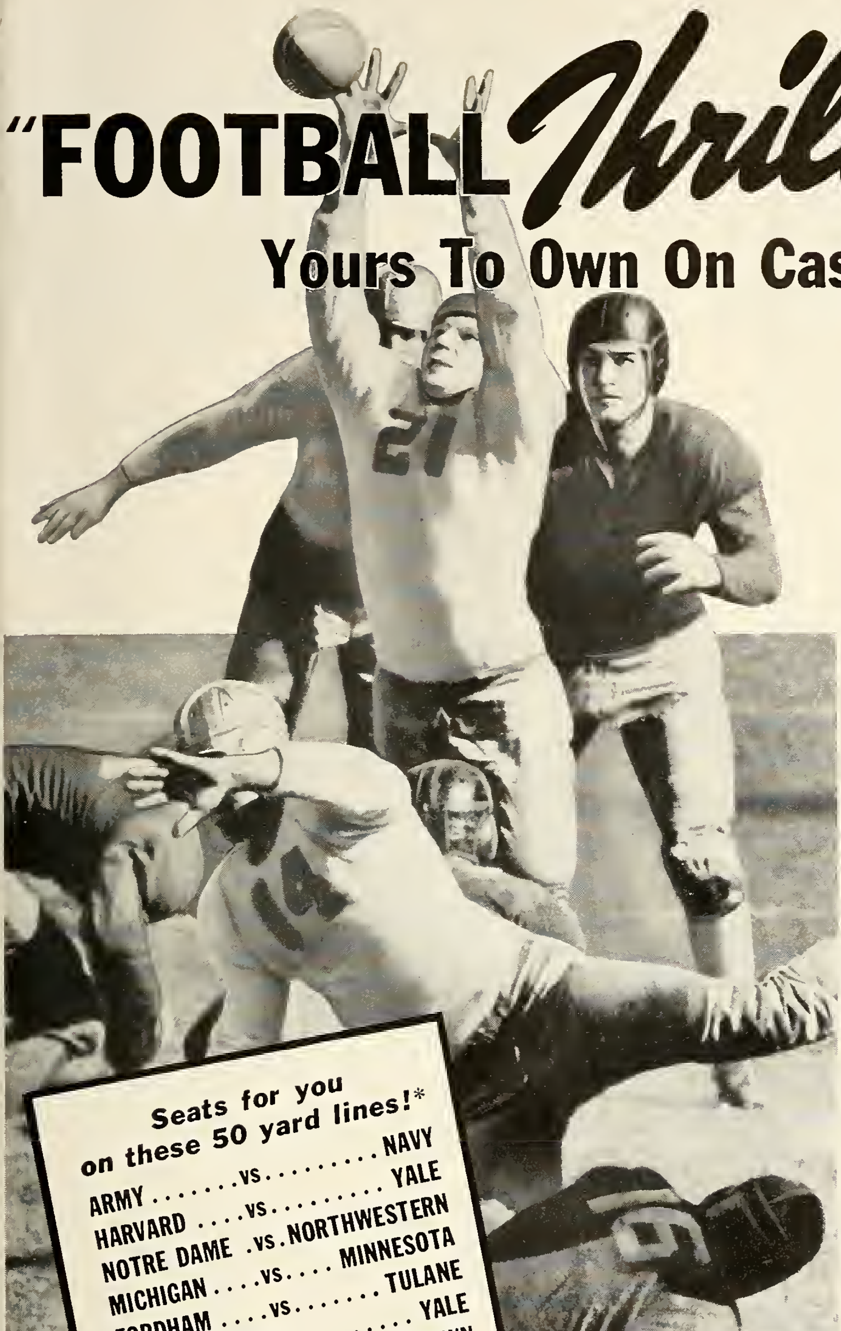
First, it was desired to ascertain just how much light was needed, in terms of fluorescent tubes, to give workable movie exposures on closeups, semi closeups and medium shots. The closeups included just the faces of the models; the semi closeups, head and shoulders; and the medium shots were of the kind showing several people seated around a bridge table.

The meter readings speedily showed that about 750 watts total rating in fluorescent tubes was needed. These were collected in the form of banks, with distribution as follows:

[Continued on page 614]

"FOOTBALL *Thrills* OF 1940"

Yours To Own On Castle Films!



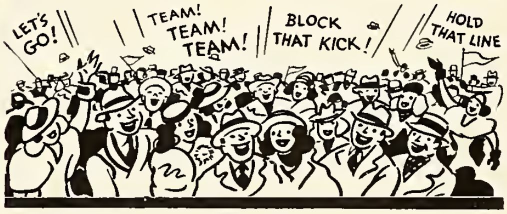
FLASHING runs . . . Smashing tackles . . . Thrill-packed moments of breathless suspense! Own them! Share them with your family and friends right in your own living room with this sensational Castle Film! See for yourself the most amazing plays of the year — those heart-breaking bursts of skill and daring that will make football history!

Be there when Army and Navy clash — Have a seat on the fifty yard line when Harvard meets Yale — See Ohio State and Michigan churning up the turf! And those are just a few of the games that go into making this the greatest home movie *buy* of the year! If you like action — if you like thrills — if you like football — buy this picture!

Seats for you on these 50 yard lines!*

ARMY	vs.	NAVY
HARVARD	vs.	YALE
NOTRE DAME	vs.	NORTHWESTERN
MICHIGAN	vs.	MINNESOTA
FORDHAM	vs.	TULANE
PENNSYLVANIA	vs	YALE
BOSTON COLL.	vs	GEORGETOWN
PITTSBURGH	vs.	CARNEGIE TECH.
OHIO STATE	vs.	MICHIGAN
CORNELL	vs.	ARMY
NOTRE DAME	vs.	GEORGIA TECH.
TENNESSEE	vs.	DUKE

* Listing of games subject to change


LET'S GO!
TEAM! TEAM! TEAM!
BLOCK THAT KICK!
HOLD THAT LINE

**DON'T LET A DAY GO BY
SEND THIS COUPON TO
YOUR PHOTO DEALER NOW!**

Please send Castle Films' "FOOTBALL THRILLS of 1940" in the size and edition checked.

☐	16 mm SIZE
☐	Headline 100 Feet $2.75
☐	Complete 360 Feet $8.75
☐	Sound 350 Feet $17.50
☐	8 mm SIZE
☐	Headline 50 Feet $1.75
☐	Complete 180 Feet $5.50

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CASTLE FILMS

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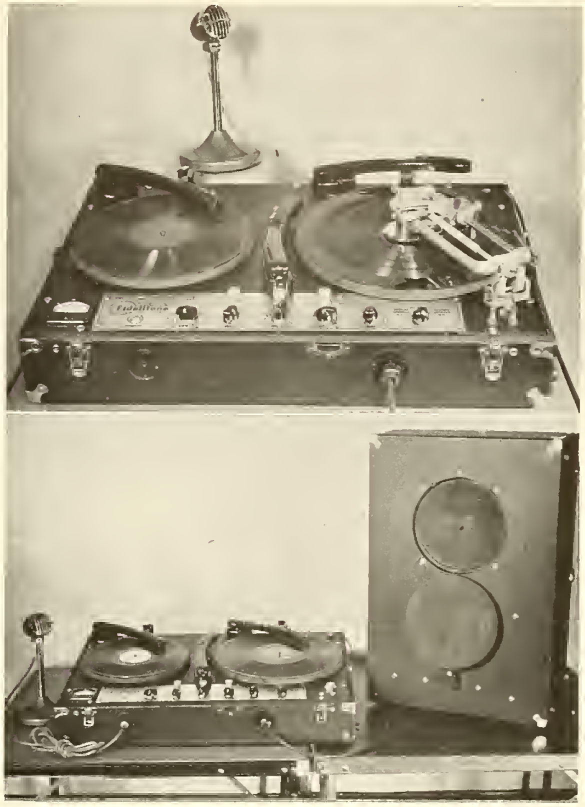
NEWS OF THE INDUSTRY

Answers the query, "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Photographs by Ormal I. Sprungman, ACL



• New Model 312 Fidelitone Recording Dual Turntable offered by George K. Culbertson Co.

New 16mm. speed film Superior Pan (Reversal), a new product of the Du Pont Film Manufacturing Corporation, 9 Rockefeller Plaza, New York City, brings to the 16mm. movie field a fast emulsion of excellent characteristics. Present speed ratings assigned to the film are 100 to daylight and 80 to Mazda, according to the Weston system.

Although possessing this high speed, the film is said to be very fine grained and to have a wide range of tonal registration. It has a non halation coating, which is completely removed during processing. The list price of $6.00 for a 100 foot roll includes processing and return.

Kodaflector Sr. The convenient design of the Eastman Kodaflectors, in which the reflecting surface is produced simply by "buttoning" into conical shape a semicircular piece of sheet aluminum, has been followed in the new Kodaflector Senior unit, similar in principle, but more adaptable to the varying demands of both movies and "stills." The reflectors themselves are reversible, so that the user may produce a concentrated, brilliant illumination or, by using the matte surface side, create a wider beam of greater diffusion. Two reflectors are provided, and with these may be used adapters for No. 1 or No. 2 Photoflood lamps.

The reflector stand consists of two thirty inch telescoping tubes, which clamp at various heights. At the base of the outer tube is a member which holds four demountable, eleven inch steel base rods. The outfit comes in a suitcase type of packing box, which is easily carried and which has extra space for lamps and accessories. The Kodaflector Senior unit, complete with two reflectors, sells for $12.00; if additional light is desired, this unit may be augmented by the Kodaflector Senior Extra Assembly, which provides a third reflector and which sells for $3.75.

New Revere lens A new lens, especially designed for use with Revere cameras by the Bausch & Lomb Optical Company, of Rochester, N. Y., has recently been made available. It is a 12½mm. *f*/3 universal focus type and comes fitted to the regular Revere Model 88 camera, at a price of $34.50 for the combination. This popular 8mm. camera, therefore, may now be had with this new lens, which is said to have exceptionally fine color correction and definition, or with the regular Revere Wollensak line of cine lenses, which also give results of high quality.

Weston Junior Cine A new, moderately priced photocell exposure meter, designed especially for convenience in making movies, is announced by Weston Electrical Instrument Corporation, Newark, N. J. The new instrument, the Weston Junior Cine, Model 850, is designed along the same lines as is the well known Weston Junior. It provides excellent scale visibility and quick adjustment for film of any Weston speed, from 2 to 250. This meter classifies cameras into "A" and "B" categories, so that the user, by referring to the classification which fits his own camera, may secure readings which always take into account the proper shutter opening. A "frames a second" scale also gives correct readings for altered camera speeds.

The new meter is very compact, simple to manipulate and well fits all movie making usage. Its price is $15.50.

Filmosound news Among recently released short subjects, with both educational and entertainment value offered by Bell & Howell Filmosound Library, are *Gray's Elegy* and *Wordsworth and the Lakes*, showing the country scenes which inspired the poets' words; *Teddy Bears at Play*, with real koala bears, *Mexican Album* and *Gateway North*, all silent travel films in color. *Sun and Moon* and other films of astronomy are announced. An extensive catalog of similar subjects may be secured by writing to Filmosound headquarters, at 1801 Larchmont Avenue, Chicago, Ill.

Gift films As in past years, the new Castle films offered for this season have been produced especially with a view to their desirability as gifts. The selection of 16mm. and 8mm. movie subjects for gift purposes has grown greatly during past years and now is a major item in a movie maker's Christmas list.

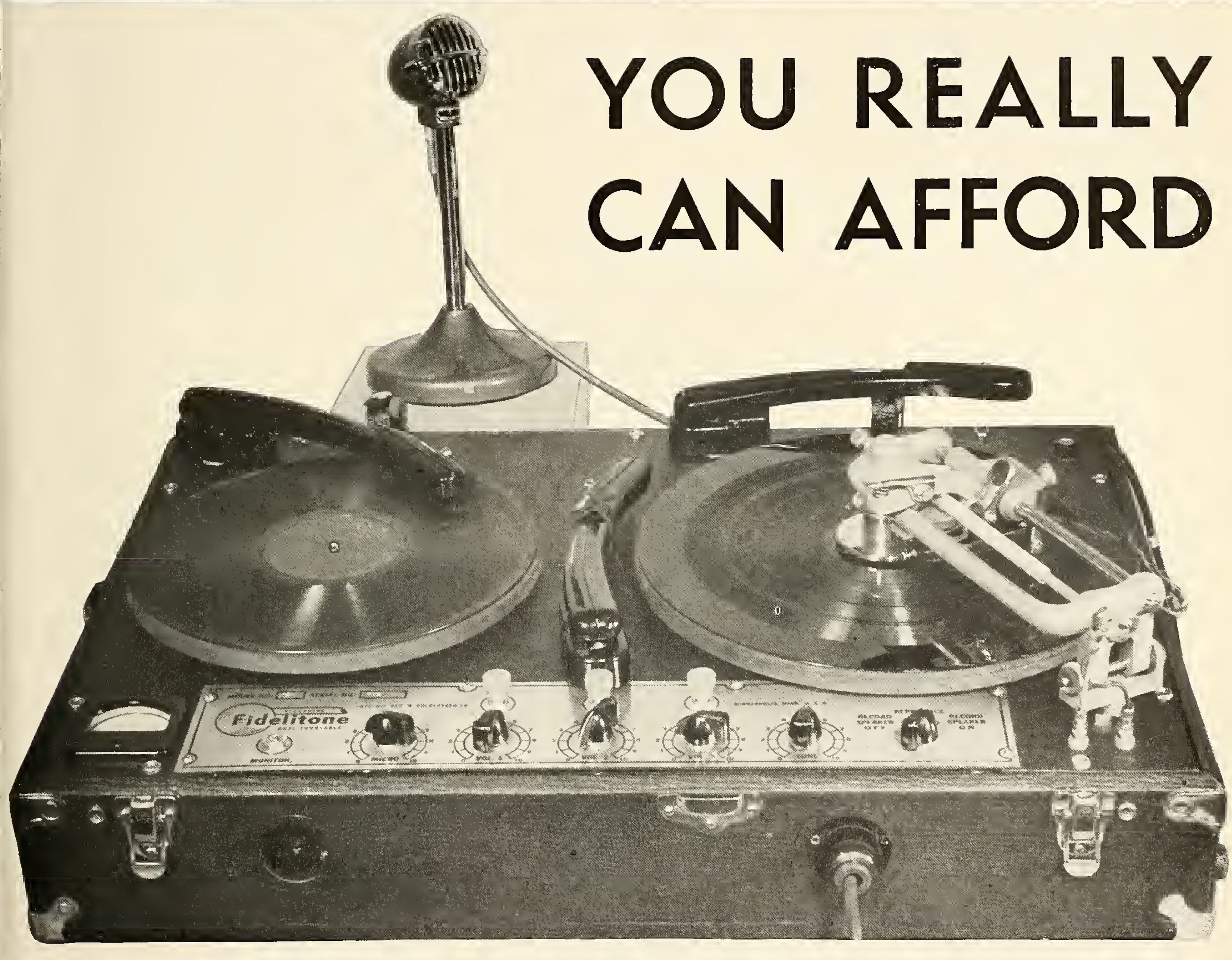
Among Castle offerings, considered especially suitable as gifts, is a Christmas fantasy, *Santa Claus' Story*. In this photoplay, Santa Claus tells two children about Christmas in monkeyland and also gives the answer to all who may doubt that he really exists.

Boy Meets Dog is another Castle release, an especially appropriate movie for gift time. A modern animated car-

[Continued on page 619]

THE RECORDING DUAL TURNTABLE

YOU REALLY CAN AFFORD



The World's Finest RECORDING DUAL TURNTABLE, perfected especially for Movie Makers, enables you to record and reproduce easily and economically music, sound effects, and narrative for all your silent films at a small fraction of the cost of sound-on-film. Special model available for sound projector owners.

- ★ As easy to operate as your radio.
- ★ Precision Overhead type recording mechanism (should not be confused with swinging arm type home recorder).
- ★ Three featherweight pickups, each with a permanent sapphire stylus. —— No needles to change! —— No wear on records! —— No gadgets to get out of order!
- ★ Powerful high fidelity recording and reproducing amplifier and speaker suitable for auditorium use.
- ★ Furnished complete in a single compact carrying case.
- ★ Completely licensed under E.R.P.I., Western Electric, and A.T. & T. Patents.

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DUAL TURNTABLES

GEORGE K. CULBERTSON COMPANY
Specialized Sound Equipment
5133 JUANITA AVE. MINNEAPOLIS, MINN.

Write for FREE Illustrated Folder

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *The Ghost Goes West*, 16mm. sound on film, eighty five minutes' running time, features Robert Donat, Jean Parker and Eugene Pallette and is distributed by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City. It is a hilarious satire on the ways of ghosts, particularly those who haunt old Scottish castles. When an American millionaire transports the castle to Florida *in toto*, the ghost, of course, has to go too.

■ *The Life of Verdi*, 16mm. sound on film, running time, 112 minutes, is released by Garrison Films, Inc., 1600 Broadway, New York City. This is a romantic drama, covering the life and times of the great composer and features more than a dozen famous arias from the operas of Guiseppi Verdi.

■ *Our Monroe Doctrine*, two reels, 16mm. sound on film, is released by the Academic Film Company, Inc., 1650 Broadway, New York City. This film, prepared for use in visual education, is one of a series of eight about American history. The movie is laid in the period when the political chaos of Europe influenced James Monroe, fifth President of the United States, to enunciate, in his message to Congress in 1823, what is now known as the Monroe Doctrine. Men important in American history, such as John Quincy Adams, Henry Clay and John Calhoun, are represented in the film. A study guide is available.

■ *Santa Claus' Story*, one reel, 16mm. sound on film, produced by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is a delightful and whimsical Christmas fantasy which stars Santa himself. He tells his own story to two wide eyed youngsters. Involved in the movie are the antics of some of the funniest monkeys ever to be pictured—but the exact way in which the monkeys enter the story must be seen to be appreciated.

■ *The Terror of Tinytown*, seven reels, 16mm. sound on film, offered by Nu-Art Films, Inc., 145 West 45th Street, New York City, depicts a delightful burlesque on western "horse opera," with a cast of more than sixty midget actors. These range in height from three feet, two inches, to four feet, one inch, but the rough ridin', straight shootin' action suffers not in the least thereby. Thus, this is a movie saga of the West which is like no other ever made.

■ *A Waltz by Strauss*, 16mm. sound on film, eighty five minutes' running time, offered by Lewis Film Service, 105 East First Street, Wichita, Kansas, is a musical film in German, with superimposed English titles. In an authentically set and costumed atmosphere of old Vienna, we meet and hear Johann Strauss, the elder, and his talented son, who later becomes the "Waltz King." Logically worked into the action are the musical compositions of both the Strausses.

■ *Peck's Bad Boy with the Circus*, eight reels, 16mm. sound on film, distributed by Non Theatrical Pictures Corporation, 165 West 46th Street, New York City, is a subject which brings the universal appeal of the circus to the screen. Two delightful child actors, Anne Gillis and Tommy Kelly, have the principal rôles and are ably supported by an adult cast.

■ *The Edge of the World*, 16mm. sound on film—running time, seventy minutes—is released by Commonwealth

Pictures Corporation, 729 Seventh Avenue, New York City. This is a powerful story of the defeat of a strong, hardy people who pit their endurance against the forces of nature, on a lonely island in the Shetland group, off the northern tip of Scotland. This picture partakes somewhat of the human record flavor because of its stark realism, yet it is a strong, absorbing photoplay. A group discussion guide, covering this film, is available.

■ *Mr. President,* one reel, 16mm. silent or sound on film, is released in 8mm. and 16mm. by Official Films, 330 West 42nd Street, New York City. This interesting subject has an important historical value, for it shows outstanding events during the tenures of office of the Presidents of the United States, from McKinley to F. D. Roosevelt. Authentic shots, actually taken during the periods depicted, have study and entertainment value. Events featured are chosen with the purpose of showing how each President faced the national problems of his administration.

The Ten Best and the Maxim Memorial Award

[Continued from page 577]

efficiently and entertainingly to children. This purpose was completely achieved; you cannot look at *Fluffy, the Kitten* without learning important things about cats and you cannot look at it without being delighted.

Most amazing of all qualities in this film is the uncanny success of the producers in controlling the kitten actor. Fluffy appears to play each scene like a trouper. Unlimited patience and extraordinary skill were involved in making this picture.

"Holiday in Dixie"

In *Holiday in Dixie,* Morton H Read, a Yankee from Massachusetts, has so well understood the essence of the Old South that he has called back from its storied urns a breath which inspires the whole film so intimately that Southern hats should come off to him. His remarkable sympathy with the remains of the Cavalier era has made it possible

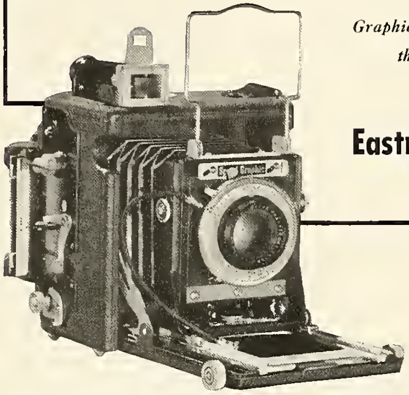
GIVE YOURSELF A GRAPHIC

UNLESS you are already the proud possessor of a Speed Graphic, you have certainly wanted one. You've wanted to give your picture-making ability full scope by having at your command the performance of this camera's 1000th-second focal plane shutter; its 400th-second Kodak Supermatic, the world's finest between-the-lens shutter; both capitalizing on its superb $f/3.7$ Kodak Ektar lens. And you've wanted to be able to work with the many emulsions available in sheet film, roll film, film packs, and plates.

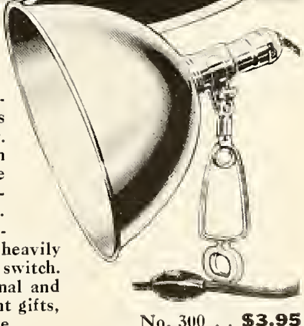
This brilliant new 2¼ x 3¼ model, for $132, makes all this possible ... See your dealer now—then give yourself a Graphic.

Graphic and Graflex cameras are made by the Folmer Graflex Corporation

Eastman Kodak Company
Rochester, N. Y.



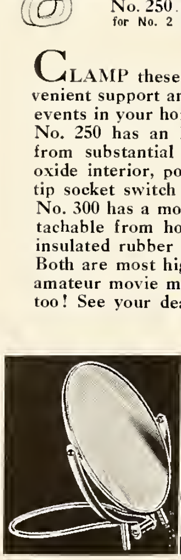
For Christmas Filming
USE VICTOR
Fotoflood Lighting Equipment



No. 250 . . $2.65
for No. 2 Floodlamps

CLAMP these excellent reflectors to any convenient support and you're ready to film Christmas events in your home—in black and white or color. No. 250 has an 11-inch parabolic reflector spun from substantial gauge aluminum. It has a fine oxide interior, polished exterior, heatproof push-tip socket switch and 10-ft rubber cord and plug. No. 300 has a more effective 12-inch reflector, detachable from hood by less than a turn, 15-ft. heavily insulated rubber cord and easy acting feed-thru switch. Both are most highly recommended by professional and amateur movie makers. They make most excellent gifts, too! See your dealer or mail the coupon, at once.

No. 300 . . $3.95
Detachable Neck Model Reflectors nest compactly for storage and carrying.



And DON'T FORGET The Sunflector
Replaces cumbersome reflecting panels indoors as well as out when filming single figures. It's a 9-inch convex mirror supported in a swivel mount. Also available with stand mounting, if desired. Price $4.75.

Mail The Coupon

James H. Smith & Sons Corp.
1202 Lake Street, Griffith, Indiana.

Rush your 66th Year Folder describing your complete line of lighting equipment for indoor movies.

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DU PONT
Superior Pan
(REVERSAL)

JOE LORBER

A New High Speed All-Purpose Film

EIGHT times faster than Du Pont Regular Pan and three times faster than the old Superior Pan, this new 16mm film is a "natural" for making home movies at this time of year.

Outdoors

In Winter, the extra speed of Superior Pan (reversal) makes up for the sun's diminished intensity. Scenes in slow motion, shadowed subjects, and shots with side or back lighting can be fully exposed.

Indoors

Bright interiors require no additional lighting. Where photofloods are used, their effective range is greatly increased.

Superior Pan (reversal) projects a sharp, bright image on your screen. Shadows are well filled with detail. Intermediate tones have a pleasing gradation. Removal of the non-halation backing in processing permits the maximum amount of light to pass through the film when projecting.

$6⁰⁰ 100 feet including processing

Du Pont Film Manufacturing Corporation
9 Rockefeller Plaza New York, N. Y.

BETTER FILMS for BETTER PICTURES

for him to present them with conviction and fire.

Mr. Read first shows us Washington with its dignity and spaciousness, by carefully chosen shots. He pauses for an inspection of the caverns at Luray, and then he goes on to study the lovely cities of Lexington and Williamsburg. We reach the deep South at Charleston and the Ashley River: it is in this part of the film that its maker establishes his vivid emotional identity with a past epoch. A sequence of Negro rural life is brilliantly handled, and the film comes to an amazing climax with scenes of the trees and flowers in the gardens of ancient estates.

With music and with a narrative that sets a new standard in this newer phase of personal movies, the mood of the film is not only sustained, but amplified, so that, after the projection, one wonders which of the three—film, music or words—one will longest remember.

"Hummingbirds"

Shakespeare tells us that Owen Glendower said that he could summon spirits from the vasty deep; Archimedes boasted that, with the right kind of lever and fulcrum, he could move the Earth. But, did either of them ever tackle hummingbirds?

E. R. Hoff, in *Hummingbirds*, not only tackled them but, apparently, he so charmed them that they flew where and when he wanted. As a result, whoever sees his film will know more about the ways of the almost invisible aerial dynamo than he has ever believed that anybody could know, short of being a hummingbird himself. This film is not only a revelation of incredible patience and determination, but it is cinematographically an accomplishment of genuine intelligence.

Mr. Hoff has called our attention to the control of composition, sequence and background quality, evidently because he feared that they might be taken for granted. It is precisely because of these factors that *Hummingbirds* placed in the Ten Best. It is beyond the limits of this rating of Movie Makers to attempt to find an adequate laurel for the superb achievement of the naturalist which Mr. Hoff is.

At any rate, the next time we see a flash of color on a summer afternoon, we can say, "What now, little bird? We know what makes you go round."

"Three Wishes"

Three Wishes is a fantasy, done by Earl L. Cochran with a delightful touch of originality. The story is told in footage that is relatively brief, yet clever editing and planning make it thoroughly complete. Here we have the familiar legend of the fortunate mortal who is given exactly three wishes by a supernatural power—and what happens when these three wishes are granted.

The feat that Mr. Cochran accomplished was to tell such a story humorously and effectively, but without resort to complicated camera trickery. Except for one double exposed scene of the inevitable jinni which is evoked by rubbing a silver teapot (and this is a very good shot, too!) the film tells its story with straight cinematography.

While the interior and exterior technique of scene recording, including a shot of an auction, was completely adequate, the outstanding feature of this film is its story telling quality, accomplished by careful cutting. An excellent performance was given by the single lead character of the photoplay, while the brief appearance of the jinni was very expertly handled.

"Wildflowers"

Robert P. Kehoe, who won Honorable Mention last year with *Chromatic Rhapsody*, has "done it again"—only more so. In *Wildflowers*, with his own inimitable magic, he has gathered into light and color all the lazy loveliness of high summer.

Here, as if he talked their secret language, bees drone and butterflies dance before his lens. Daisies and buttercups, the wild geranium and "butter and eggs"—a dozen flowers you do know and a score you have forgotten—nod in the warm sun with simple and unassuming beauty. Often, six blades of grass and a single bloom will comprise a moment of ineffable gaiety and song. The rough wood of a slanting black post gives accent to a field of daisies, or the delicate tracery of a "four o'clock" is a breath taking frame for a summer sunset.

In *Wildflowers*, Mr. Kehoe has written once again a lyric testament to nature's incomparable loveliness.

"On the Farm"

On the Farm, made by Mr. and Mrs. Ray Garner for the Harmon Foundation, is an example of visual education at its best. By the use of two charming, healthy little American children as the chief characters, it enlists sympathy before it attempts to instruct. And it never strays from the fundamental concept which, to all evidence, was in the minds of its makers; namely that, to teach children by visual aids, one must appeal to their sense of fun. Charm, here, is not outlawed simply because it is not informative.

Divided into two parts, *Morning* and *Afternoon*, and illustrated with unpretentious titles, such as *This is how the animals help*, which are chalked in white letters on a blackboard, *On the Farm* tells of a common workday, in terms of what two farm children can do to assist their parents. From the sequence in which the tousled farm lad puts his head out of the window to see what kind of a daybreak it is, to the time when the sun goes down behind the silo, almost every kind of farm activity is shown.

Other children in city classrooms are going to see themselves in the scenes and will want to learn more about a way of life in which they can feel so much at home.

"Young America Paints"

To the fascinating subject of finger painting, Willard Pictures has added its flawless color photography, and the result is *Young America Paints*. Finger painting is a subject highly suited to movies, in so far as the actual painting is concerned; but, when it comes to showing the results on such an extensive scale as was necessary in this film, a good deal of cinematic ingenuity is needed.

Clear, direct presentation marks the entire picture, and the excellent narrative is powerful although unobtrusive. Fresh and interesting angles, together with unconventional lighting methods, serve to give the picture a pace and verve that the subject requires.

This movie accomplishes its purpose in a most satisfactory manner, for nobody could see the film without feeling a strong urge to start finger painting for himself. That in itself is the greatest tribute that can be paid to a persuasive type of motion picture.

"Albert and the Lion"

Devotees of the hilarious poem about the Lancashire couple and their son Albert would not fail to delight in *Albert and the Lion*, filmed by A. Scott Moorhouse. It portrays the misadventures of young Albert and his parents on their holiday at Blackpool, an English seaside resort. The story of how the objectionable young Albert, who carried a stick with a " 'orse's 'ead 'andle," was eaten by the lion is told in a highly satisfying manner.

The scenes of the outlandishly costumed trio and their tribulations are timed to accompany a recitation of the poem. The characters are perfectly chosen and also outfitted to perfection. Although filmed at a Toronto zoo, the movie might well have been taken at the famous English resort of the poem. Mr. Moorhouse's handling of the players was masterly, and he made the best of his filming opportunities.

"An Anaesthetic Fantasy"

When Ernest Kremer wanted to make a film which would include his family and, at the same time, be entertaining to outsiders, he devised *An Anaesthetic Fantasy*, an ingenious tale of the nightmare of a dental patient under laughing gas. The patient imagines that he returns home, and there things begin to happen that confound him and the audience, too. Clever trick work, dissolves and stop motion are used to create this

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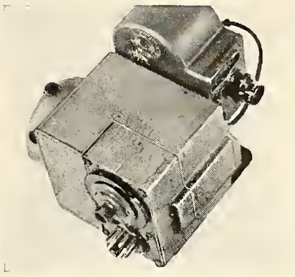
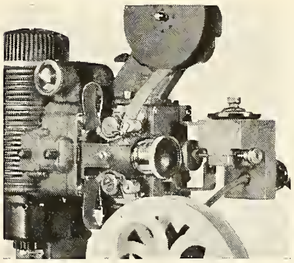
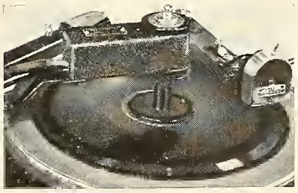


B & H 8mm. camera with electric motor drive.



B & H 16mm. projector with syncro-sound unit.



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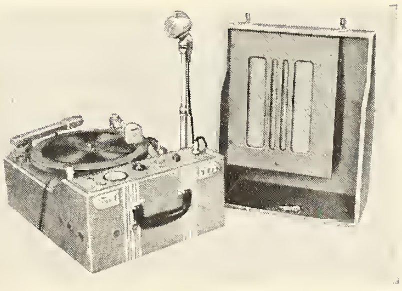

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section of the film. Mr. Kremer has proved that the 8mm. worker need not bow to his 16mm. brothers when it comes to producing cine illusions.

The film was presented with a delightfully appropriate selection of musical records played on a dual turntable outfit.

"Boomerang"

Boomerang is a simple, direct and hard hitting drama with a moral. Caught in lean times, a young man is laid off from his factory job. Lusting blindly for revenge, he kidnaps his boss's little daughter and sets off down the long, lonely road of the hunted fugitive.

Days stretch into weeks, but still he eludes capture, as his patient little prisoner slowly melts his resentment with kindness and childish trust. At last, won over by the warmth of her love, he goes recklessly forth to get a doll that she wanted, only to meet death in a blaze of gunfire. The boomerang of revenge has come full circle.

In this rather specialized drama, Chester Glassley has done a good job with a difficult story. The buildup is slow but relentless. The long series of outdoor hideouts is convincingly haunted with fear and menace, and the movie maker has done much to enhance their mood with an adroit use of his camera. Perhaps most outstanding, however, is the genuine portrayal of the little girl.

"Cavalcade of America"

Harley H. Bixler, a technician, has been inspired with the might of America, and he has interpreted it according to his lights. In *Cavalcade of America*, taking our entire country as his canvas, he has painted in, with striking chromatic images, the physical and industrial high lights of our heritage. Here are the sinews of strength, awaiting only the activating force of human endeavor to turn them to the path of power. Here are the mills and the mines, the oil and the electricity, the farms and the factories without equal in our modern world. Mr. Bixler interprets his fine pictorial document with a narrative that is usually vivid but sometimes matter of fact and accompanies the whole with recorded music. *Cavalcade of America* is a striking study of a tremendous subject.

"Charlie, the Zulu Game Guard"

In the tradition of Carl Akeley and the late Martin Johnson is the humorously titled but essentially serious film, *Charlie, the Zulu Game Guard*, by Esther and Vincent Vermooten. Stalking rhinos, both black and white, in the Hluhluwe Reserve of British South Africa, Dr. and Mrs. Vermooten, accompanied by the game guard Charlie, managed to capture on film a series of incomparable studies of the beasts in their native habitat. The circumstances must have been difficult, the pursuit undoubtedly dangerous, but Dr. Vermooten used a tripod throughout and succeeded, despite obvious trials of climate and heat, in getting perfect color rendition. This fact, added to the well planned continuity of the film, makes it an outstanding accomplishment of its kind.

"Footloose"

Boy meets girl and color meets a cine club in *Footloose*, the latest production of the Rockville Cinema Club; the result is an able and entertaining farce comedy. In moving from black and white to Kodachrome, the members of this veteran group have taken the hurdle in their stride. If anything, the chromatic medium may be said to have added sparkle and brilliance to their plot complications and to the angles, editing and cutting with which they interpret them.

Definitely keyed to the Hollywood "screwball" school of roughhouse comedy, *Footloose* opens with a dynamic and delightful introduction of the players and carries on to involve a boy and a girl, an artist, his model and assorted comedy and character actors, in random but romantic complications. The pace is fast, the color pleasing and the cutting crisp and well integrated with the action.

"Hands that Work in the Darkness"

It is a striking gesture to employ the one medium which depends upon the sense of sight to aid the cause of the blind. This is what Jack L. Krapp has done in his comprehensive movie, *Hands that Work in the Darkness*, a thoroughgoing presentation of the unusual work being done for the sightless by the Cleveland Society for the Blind.

The film is of generous length, yet, because of Mr. Krapp's special skill in maintaining interest through choice of viewpoint and because of the absorbing subject matter, it holds the attention throughout. Appropriate musical background, together with the delivery of a well composed spoken narrative, further enhances the presentation of the subject.

Mr. Krapp's interior lighting work is very well done, and he seems to be able to take large or small interiors in his stride. A notable section of the film includes the recording of a play, performed by blind actors on a full sized stage.

This is an excellent record film and a splendid achievement in its field.

"His Off Day"

A clever little domestic story, unpretentious but told in a good cinematic style, comes from the camera of J. Owen Campbell, in *His Off Day*. Here are recounted the difficulties experienced by the father of a family in his endeavor to relax on his day off.

Constantly frustrated in his attempts, he finally seeks refuge in the family car, with results which provide an amusing surprise ending, notably clever in treatment. Technically, the outstanding feature of this film is the handling and lighting of the interior shots, which are uniformly good, with the exception of one or two of them.

Mr. Campbell has demonstrated in this film that a simple story, enacted in familiar settings by members of one's own family, offers the most usable material for the average movie maker's indoor efforts. It is for such an outstanding embodiment of this principle that the producer of *His Off Day* is especially to be commended.

"Lake Mohawk, Preferred"

Lake Mohawk, Preferred, made by Leo J. Heffernan, is a picture of the attractions, residences, entertainments, dog shows, yachting regattas and water sports of Lake Mohawk in New Jersey. But *Lake Mohawk, Preferred* is also a film with a continuity idea utterly new to amateur movies, for the not unusual subject matter of the picture is held together with a "screwball" theme and "gags" that keep you wondering what is going to happen next and entertained in the meantime.

A handsome couple have a movie camera. "Concentrate to make good movies," says their instruction book. This they do in a very pleasant way (see the frame enlargement on page 577), and the results are surprising. Their mental efforts transport them and the camera bodily about the lake, at just the right time and place to film whatever is going on. They have some astonishing experiences, too. Sometimes they can't seem to materialize, and they pick up odd characters in their voyages through ether. But their method works and they get beautiful and lively sequences of life at Lake Mohawk.

"On the Farm"

Sunlight and morning noises, the rich, sweet smell of clover, the hot grain fields at midday and windmills drawing water from the deep earth—these are part of the common life of an Ohio farm that two young girls, Marjean and Mary Elizabeth Headapohl, have put into their film, *On the Farm*.

It is a record as American in feeling as *Walden's Pond*, even though unconsciously so. Innumerable closeups show the generousness of the earth in Ohio, whether in flowers around the house or in the grain and vegetables of the fields. Day after day, the imponderable clouds drift by. Peas are shelled for dinner; the cows are brought in from the pasture by the collie dog; the farm

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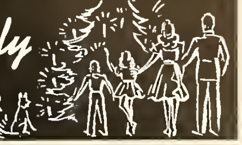

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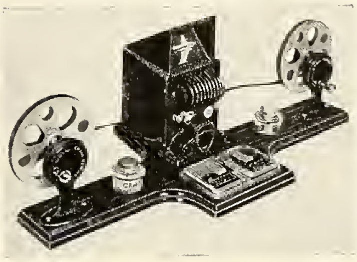

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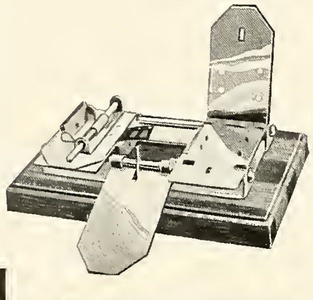

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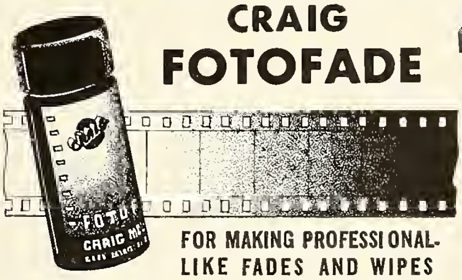

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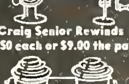

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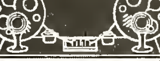

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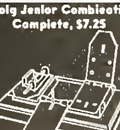

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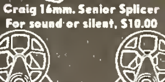

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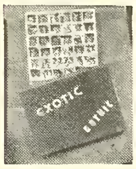

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hands return to the barn after a day of harvesting wheat.

There is little more shown, in substance, and presently the film ends. But it leaves one with a conviction that this simple way of life in America cannot easily be changed, and that, as long as people of good hearts make records such as this, we cannot wholly forget that the Republic was founded on the plough.

"Sahuaro Land"

Sahuaro Land, by Frank E. Gunnell, is as clever and painless a teaching film as one may find in many a classroom screening.

Here, in a colorful Arizona cactus desert, we find the surefire ingredients of a boy and his dog. The boy is an enthusiastic nature student who, in the course of his explorations of the region, contrives to make sundry entries in his notebook, which find their way to the screen. These data are all so natural a part of the story, however, that the information conveyed does not assume the rather forbidding status of an instructional title in any case.

The outdoor color work is excellent, and the viewpoints are well chosen. Mr. Gunnell's use of telephoto technique for making closeup studies of distant, inaccessible objects (such as the bloom atop a tall cactus) was particularly effective. We learned a lot from this film.

"How to Use Filters"

Simplicity and directness mark *How to Use Filters*, made by Kenneth F. Space for the Harmon Foundation. A teaching film must be free from overburdening theory. Mr. Space knows when to forget the deep dark secrets of theory and when to speak out about the actual, practical facts.

His film was well filmed, and the subject matter was chosen to present the case clearly and in an interesting fashion. The user of a movie camera will learn more about filters from seeing this film than he can gain from reading many pages on the subject. It tells just what to expect from various filters and stresses the results obtained from their use more than it does the reasons why they work.

Mr. Space's movie is one of the few educational films which are simple enough to be effective.

"The Power Behind the Nation"

Bituminous coal is the major actor in *The Power Behind the Nation*. This sound on film color movie, made by Waldo E. Austin for the Norfolk and Western Railway Company, shows effectively the tremendous part played by soft coal in the development of the nation. The picture is well filmed and thoroughly integrated by an excellent narrative, while lead and end titles are appropriately double exposed on shots of moving trains, which serve to drive home the point that the railroad is the important link between the mine and the consumer. Exceedingly fine sequences of coal mining and well handled shots of the railroad equipment are high points.

This film is a fine example of an industrial motion picture produced without the excessive equipment and appropriations sometimes thought to be necessary for such an effort.

In the 1940 Ten Best and Honorable Mentions, color maintains the numerical status that it gained last year, although the ratio is larger—eighteen color to five black and white. This year, 8mm. films win nine of the places, with fourteen of them going to 16mm. Nine of this year's honored films have accompaniment on disc, two are sound on film, one has a narrative to be read and eleven are silent. Of those with accompaniment of music on disc, one has a narrative entirely on disc, one has some narrative on disc and other narrative to be spoken, and one has narrative to be spoken in addition to music, while the others have music only.

None of the films selected is the work of any officer, director or staff member of the Amateur Cinema League or of Movie Makers. Only one possible entry class is excluded, which comprises those pictures made on 35mm. width, for which makers received compensation from clients. These are not included, because of the difficulty of reviewing them and because their makers generally have studio facilities which give them a real advantage over less favored filmers.

This year, as previously, the selection of the Ten Best and the Honorable Mentions was a very exciting task for the staff of Movie Makers. There is always the question of what width will gain most places, what country will win the bulk of the honors and what trends of filming the Ten Best will reveal. Then, there is the great excitement of determining which film will receive the famous Maxim Award. To those of us who labor through the year to serve movie amateurs, the annual selection brings the reward that makes us feel that we have worked to real purpose. In 1940, we have found this reward to a very rich degree.

Amateur trailers

[Continued from page 586]

vealed—*Trade Broadway for a Brook!* —to be followed by a short sequence picturing the mountain stream that bubbles past our house. The next title which flashed—*Trade hi-de-do for a hoe!*—was a prelude to several gardening shots, a closeup of hands pulling on work gloves, seeds being sown, the three recruit farmers intent in their agricultural exploits.

Now another title popped up . . .—*don't miss*—and this was followed by the *Country Life* title as it appears in the original picture itself. One more shot of the home in the country, followed by another short flash of the title of the picture, and the final title card, *Coming Soon,* ended the trailer. Complete, this trailer runs less than fifty feet, because, above all else, a film of this type must be brief and breezy.

Now, to show the interesting possibilities of this trailer business, let us suppose that you collect, as do most of us, a lot of film footage of your young daughter and that you assemble these films into yearly movie albums. Not wanting just to throw the different sequences together in one large reel, captioned *Judy—three years old,* you edit the reel carefully, title it *Little Lady* and make a feature picture of Judy's exploits, with titles setting off each sequence.

After the picture is edited, why not steal a few good scenes from it and give *Little Lady* the prestige of a trailer?

First, you find that, in editing the reel, your trimmings included some surplus footage of Judy, popping out from behind a door and giving you her best smile, and a gem of a closeup in which she winked wickedly. You had also edited out part of an amusing sequence setup, over your wife's protests, of Judy besmearing herself with lipstick at her mother's dressing table, and a short shot of the young mischief squeezing the daylights out of her pet kitten.

The rediscovery of these priceless pieces of film prompt you to go over the large reel again and to snip out several other short shots; one of Judy paddling in the lake; another in which she is devouring, and is being covered by, a slice of bread and jelly; still another of our heroine, taking a corner on two wheels of her tricycle; finally, a foot or so of a closeup shot.

Now, for a short scenario, which you jot down in a few minutes with the inspiration of the assembled clips. It might read something like this:

1. Flash title: *Hold your hats, boys!*
2. Shot of Judy popping in the door.
3. Wipe in title: *Here she comes!*
4. Shot of Judy on her tricycle.
5. Flop up title: *She might have been a beautiful baby—*
6. Wipe in title:—*but she's a LITTLE LADY now!*
7. Shot of Judy and lipstick at dressing table.
8. Flash title: *More Mischief!*
9. Shots of Judy eating jam, squeezing the cat.
10. Flash title: *More Fun!*
11. Beach scene.
12. Title: *Wait until you see this*—
13. Title: LITTLE LADY.

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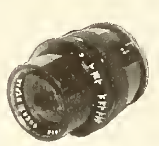

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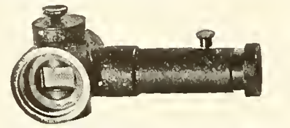

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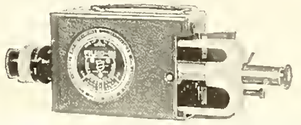

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15. Title: *Coming to this theatre soon.* Fade out.

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Babies and Christmas

[Continued from page 580]

lamp *within the picture*. In such a case, you do not have to depend upon the light from this lamp to illuminate the subject, as the general ceiling light will do that. If the lampshade is a dense one, you can use a flood bulb in place of the globe ordinarily used in the lamp; if the shade is light, an ordinary 100 watt bulb will do.

For color shots, however, the ceiling illumination scheme, we found, is not quite adequate, so that we make use of a single No. 2 bulb in a good, efficient reflector, placed fairly close to the baby when he is in his crib, play pen or high chair, or when he is playing with a favorite toy and not likely to range about. This unit, which serves as the main source of light, is placed rather more to the front and about eight feet away from the subject. The baby naturally turns his head away from this bright light source and, in doing so, encounters the light reflected from a large piece of white cardboard, which we place just outside the picture range, on the side opposite the light. A movie screen, of the type which stands on a tripod by itself, is also a most efficient and valuable reflector for this purpose.

One of the nice color shots that we plan to take will show the baby going to bed on the night before Christmas. The little scene will start with the baby in his mother's arms, looking out of the window for Santa Claus. The color effect will show that the room is ruddy and cozy, while the blue moonlight streams in at the window.

The right way to film this action is to plan to shoot the scene rather late in the afternoon, while there is yet daylight outside, but not too brilliant daylight. Then, use Type A Kodachrome and illuminate the room by artificial light. The daylight which shows through the window will be very definitely bluish in color, because interior Kodachrome is balanced in color for the warmer light of the flood lamps. If snow is on the ground, a shot taken directly out of doors on Type A at this time will show a cold blue landscape, and this can be cut into the sequence in which the mother and child are looking out of the window.

Of course, we shall take shots of the Christmas tree, with all its glittering ornaments, and we shall have cut in shots showing the surprise and delight of the baby, as each of his presents is opened. Santa Claus may even bring a toy or two with jointed limbs, that we can animate, by using the single frame release on our camera and by moving the toy a little bit between each picture. Underneath our tree, every year, we always have a crêche; toy animals and and the three wise men surround a straw cradle.

The Christmas tree is lit with blue lights, and we fix up our small photographic spotlight, to concentrate its beam through a green gelatin filter on the little cradle. The result is most effective, and we are going to try a Kodachrome "still" of it, using a one second exposure.

Tradition says that, at midnight on Christmas Eve, all the animals kneel to honor the Babe. Perhaps, this year, we shall have the camera and lights all set up on this scene and, at twelve o'clock, we'll tiptoe in, hoping that we may catch and record our little menagerie in its act of devotion.

If Santa stayed

[Continued from page 578]

eggs and bacon.

A 27. *Closeup.* Santa's face, as he peeps out and sniffs the breakfast; then he grimaces, as he realizes that he is hungry and can't have any.

B 28. *Closeup.* The clock face; it is now 11:30.

A or C 29. *Semi long shot.* From the corner opposite that in which Santa is still hiding. One child is playing contentedly on the floor. Santa is still cornered, but perhaps he is placed near a window, so that he can look out without attracting the child's attention.

A or E 30. *Long shot.* With Santa's head in the foreground, get a shot out through the window, to show the other child playing outside with one of his new presents—perhaps a tricycle.

E 31. *Medium shot.* The child, outside, playing happily.

E 32. *Closeup.* The outside door, as it is opened, and Mother beckons the child to come in.

C 33. *Medium shot.* The child in the living room, putting toys away and going out of the room.

A 34. *Medium shot.* Santa, as he comes warily out of his hiding place and tiptoes toward the chimney. Just as he reaches it and is prepared to disappear, cut to:

E 35. *Closeup.* A hand pressing the doorbell.

A 36. *Medium shot.* Santa listening, then suddenly turning and running back to his hiding place.

F 37. *Medium shot.* Guests coming into the living room with Mother.

F 38. *Medium shot.* The group

around the piano; the children appear and all start to sing Christmas carols.

F 39. *Closeup.* A Christmas carol on the music holder of the piano.

A 40. *Closeup.* Santa peeping out of his hiding place, smiling and starting to hum the tune, moving his head from side to side. Suddenly, however, he looks scared and pops his head out of sight again.

F 41. *Medium shot.* The group, as Mother is just turning around as if she had heard something. Seeing nothing, however, she turns, smiles and then beckons them all to follow her.

D 42. *Medium shot.* Again the dining room, with places set and a turkey just being brought into view.

D 43. *Closeup.* The children's faces, close together; both lick their lips in keen anticipation.

D 44. *Closeup.* The turkey.

A 45. *Closeup.* Santa's face, as he sniffs the turkey and shakes his head as in despair.

D 46. *Closeup.* An empty chair at the head of the table.

G 47. *Long shot.* Across the table, toward the dining room door. The guests are seated, but all turn to greet the man who suddenly appears in the doorway. Evidently it is Dad.

D or G 48. *Closeup.* A child grinning and yelling, "Dad!"

G 49. *Closeup.* Dad smiling as he enters.

A 50. *Closeup.* Of the curtain behind which Santa has hidden. Tilt down from where his head has been seen heretofore; when the camera reaches the floor, there it pictures a heap of red clothing, with white trimmings and topped by a long white beard. Santa has disapeared, but his clothing remains. *The End.*

Whose Christmas is this?

[Continued from page 579]

30. *Closeup.* The boy and girl whispering together. They stop and look down.

31. *Medium shot.* Mother and Dad, completely wrapped up in their fun.

32. *Closeup.* Little hands slowly and carefully picking up the presents that Mother and Dad have abandoned, unopened.

33. *Closeup.* Little feet tiptoeing out of the room.

34. *Medium shot.* From behind Mother and Dad, seated on the floor, to get a general scene of the Christmas tree and to show their concentration.

35. *Closeup.* Of the backs of Mother's and Dad's heads. They turn about suddenly, facing the camera, as if somebody had called to them.

36. *Medium shot.* Tilted down at the floor, showing the boy's feet shuffling along in Dad's new slippers and the girl's feet completely covered by Mother's long lounging robe. Tilt up as

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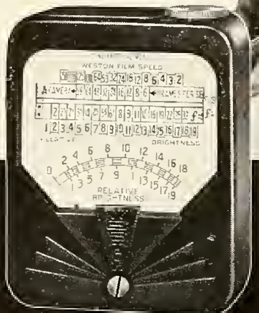

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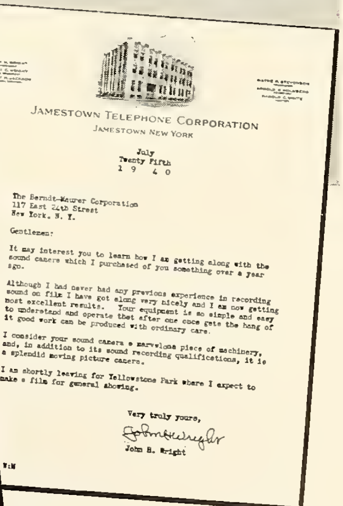

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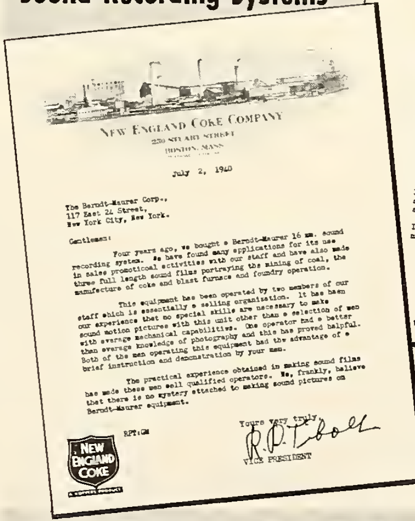

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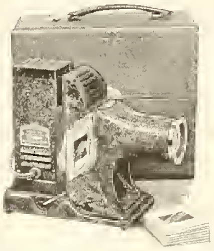

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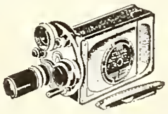

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the boy and girl come into the scene; they are giggling in high glee. The boy wears Dad's new smoking jacket; the girl has on Mother's lounging robe and, perhaps, a new hat or fur piece.

37. *Medium shot.* Mother and Dad as they appear startled, puzzled and then, catching the point, genuinely amused.

38. *Medium shot.* From behind the children as they run or stumble over their long clothes as best they can toward their parents.

39. *Closeup.* The children's faces, glowing with pleasure at having "put across" their game and proved their point. *The End.*

Christmas titles

[Continued from page 584]

ously. Of course, after the footage is processed, this title length is cut out, reversed end for end and spliced back in the 16mm. film.

Christmas Tree Background

If you shoot your Christmas film on black and white, take a still picture of your Christmas tree and include the baby or one of the children in the composition. Have an enlarged print made to fit your titler and order the lettering done in white on the print. If you are good at lettering, you can do this job yourself; if you are not, send the print with the title wording to a title service. These concerns will do lettering jobs at reasonable rates, as well as make complete titles.

This is a simple title, but, in years to come, it will have as much sentimental and personal value as the rest of the film.

Decorative Letters

Christmas decorations, wrappings and ribbons supply an endless source of title lettering possibilities. You can spell the title wording in letters formed of tinsel and synthetic snow, or you can form the characters in the ribbon and gaily colored tape supplied for gift wrapping.

Even larger is the variety of Christmas cards that may be used for title backgrounds. If you are working in color, however, be sure that the color of the material used for letters and that of the background contrast sufficiently to make the titles stand out.

Simple Background

A simple and legible Christmas title can be produced by using a normal title card with white lettering on a dark background and by introducing a small branch of fir or a stem of holly in the composition. If the title is in Kodachrome, a dark red or green background can be used. The title may be spelled with movable letters or it may be printed.

Cine lighting at home

[Continued from page 581]

ment, by moving lights about until the best position is found. Avoid the harsh contrasts of excessive side lighting and don't "burn up" the subject.

2. See that the background is correctly illuminated and use more or less light for this purpose, depending upon whether the background objects are light or dark and whether a high key or a low key effect is desired.

3. Make certain that the lighting scheme provides sufficient range, to permit the subject to go through all actions called for in the script and yet not to come too close to any of the lamps; coming too close would betray the location of the light. This betrayal is almost as bad as having the light itself in the picture. (Of course, the foregoing does not refer to any shaded household lamps purposely included in the screen picture.)

Up to now, only the simplest lighting setups have been discussed, but if somebody will take the mistress of the house for a walk, we'll "go to town" with spotlights, reflectors, diffusing screens and the like.

Recently, there have appeared highly efficient, although inexpensive, spotlights, some with Fresnel lenses; and these, in my opinion, represent the greatest advance in lighting equipment for the amateur since Photofloods were introduced. Their use reduces lens flare troubles to a minimum, since the beam of light may be confined to a very narrow angle. One or more of the spotlights will enable a cameraman to film objects with back lighting, or to project light to distant parts of a scene, while another use for them is in aiming strong beams of light on dark objects which would not otherwise be recorded in detail.

Reflectors are not usually very helpful indoors, except for extreme closeups, when the reflector is held very close to the subject and is used as a substitute for an auxiliary light on the shadow side. Special effects may be obtained by directing the full light of a flood bulb on the reflector and by turning that reflector so as to illuminate, with diffused light, the features of a subject in a closeup.

A somewhat similar effect is obtained by pointing the light at the subject and by hanging a piece of tracing cloth or some other translucent material in front of the lamp. This particular method was used extensively by old time photographers in studios equipped with huge

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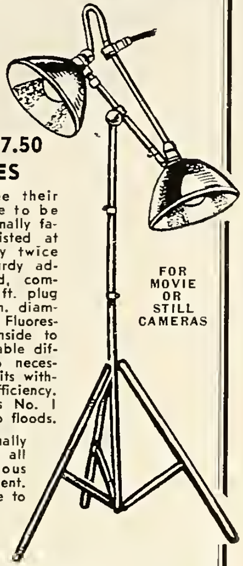

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"north light" windows. All these methods might be termed *advanced* interior lighting, but they are readily available to anybody willing to devote time and care in getting that extra something into movie shots.

Regarding Kodachrome, there are two schools of thought. One would have you believe that the best possible effects are obtained with extremely flat lighting, which allows color, and color alone, to furnish all the contrast necessary to picture excellence. The second school contends that all the lighting principles and effects applied in black and white movie making may be used to advantage in color work, except that deep shadows must be avoided. Ernest Haller, of *Gone With the Wind* fame, is a member of the latter school and, admittedly, he knows what he is about!

Boiled down, the idea is that the "flat lighting" school would dispense with light and shade in color work, while the others want to retain the high lights and shadows so necessary in ordinary filming.

One can decide this question for himself, by a few experiments in interior lighting; and it is nice to know that any type of lighting may be used for Kodachrome, provided harsh contrasts and deep shadows are avoided.

Last minute observations:

Flowers in Kodachrome look best under fairly flat lighting; but, in black and white work, side lighting brings out texture and roundness.

Be sure to have lights far enough away from the subject when you are working with a wide angle lens, or only the center of the scene will be illuminated properly, because of the limited angle of light reflectors.

Before shooting, check for reflections of the lights in mirrors, windows, glass doors, pictures, highly polished furniture, etc., as they can usually be "killed" in one way or another.

When you are making a long shot of a room, direct most of the light floorward, to correct the lack of balance which usually exists between the colors of the walls and those of the rug. This rule also applies to semi closeups of people in dark clothing.

Last of all, avoid ugly appearing shadows, as the eye is involuntarily drawn to them.

Well, let's get all camera equipment back on the shelf, lighting gadgets stacked away in closets and extension wires rolled up and stowed in the highboy, after which we can face Mrs. Movie Maker with a clear conscience.

Timing a title

When you start to film a title, keep the camera running for the time required for you to read the title aloud twice. This will provide footage sufficient to enable anybody to read the title comfortably on the screen.

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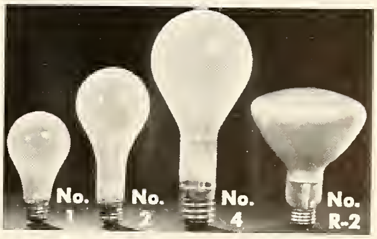

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"On the Road to Jericho"

IT WAS raining. What was more, it was thundering. The actors of *On the Road to Jericho* were huddled within the protection of Twentieth Century automobiles, watching an inn of the First Century of Christ waver and flap in the wind. The cameras were covered. The properties were inside the cars. C. Manly DeBevoise, ACL, in charge of production, looked through the windshield and groaned. If that inn blew away, the whole company might as well go home.

But the inn did not blow away, and, when the skies cleared and the sun came out, the actors found that the canvas walls had been mottled with water, giving the entire makeshift set an appearance of permanence and great age. The Good Samaritan stretched. "Let's get back to work," he said.

Through storms

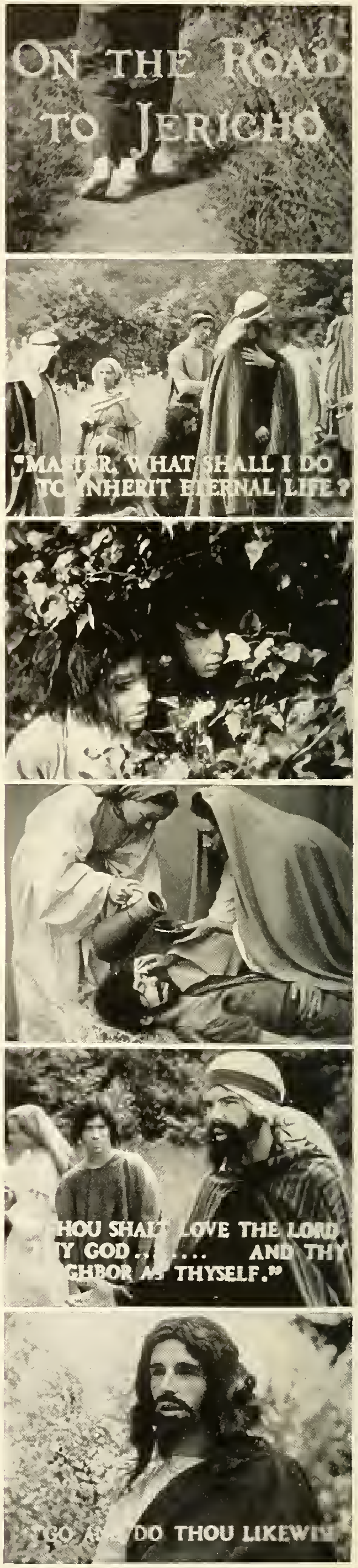
Thus, little by little, Mr. DeBevoise's latest production, *On the Road to Jericho*, 400 feet of 16mm. Kodachrome silent film, came into being. Storms made the skies gray most of the time, but this condition added a certain attractive quality to the background of the Biblical settings. The story of the Good Samaritan and the man at the wayside who had fallen among thieves must be familiar to everybody, and Mr. DeBevoise has been faithful to the letter of the original. His film opens and closes with Christ preaching on a country hillside, containing, between those two sequences, a complete visualization of the moral lessons of humanity and love for one's neighbor.

Finding old roads

Mr. DeBevoise's titles are superimposed upon the action that they are meant to explain. He did this by transporting his title board to the outdoor sets, where the filming took place. Thus he was able to double expose the titles then and there, before further footage made it difficult to find the position of the scene.

But a problem greater than that presented by the titles was to find a road in the Metropolitan area that was not lined with houses, or paved, or too bumpy, or that contained even so much as a signpost hinting of the present day.

The dolly shot of the walking feet was made, after several trials, from two


ON THE ROAD TO JERICHO
"MA TER, WHAT SHALL I DO
TO INHERIT ETERNAL LIFE?"
HOU SHAL LOVE THE LORD
Y GOD ..... AND THY
GHBOR A THYSELF."
GO A DO THOU LIKEWI

At right, shots in "On the Road to Jericho" with superimposed titles planks slung between the bumper and axle of a motor car. The costumes are, for the most part, faithful replicas of those to be found in old paintings portraying the period. A makeup man, borrowed from a local dramatic society, added a professional realism that even the closeups did not betray. And an ordinary garden hose was the obliging instrument with which the canvas inn was "wet down," at each filming session, to match the first appearance of age which the thunderstorm had given it!

Special cine conveniences

[Continued from page 582]

many frames have been exposed on a particular effect, so that he may stop the camera at any given frame. Such an extra frame counter, especially helpful when you are working at a sound picture speed of twenty four frames a second, can be made from the top of a one hundred foot, 16mm. film can. The scales are made from paper, and they are glued in place, as shown in the picture on page 582.

One scale may be seen only from the side, while the other, on the rim of the can, enables the operator to see the frame count from the rear of the camera.

The can is pierced in the center, and a rubber cork is cemented halfway through the hole. This cork is one of a type used on carbonated drink bottles. It has a hole in the small end, and this fits over the winding shaft of the Special.

Since this shaft revolves once for each foot of film that passes the gate, the scale is made up of forty divisions, each representing a frame. A small mark, to serve as a reference point for the revolving scale, may be made on the winding handle. A one quarter inch triangle of black cellulose tape will make a good indicator for this purpose.

The counter is easily slipped into place, and it may be set to tally with the normal frame and footage counters. It must be removed when the camera is wound.

Filming your own school

[Continued from page 592]

ple. The monitor impatiently interrupts the boy and starts him across the street. *Fade out.*

Scene 8. *Fade in.* A general shot of the school yard, well filled with pupils. This shot probably can be taken best from a high angle, such as one from a second story classroom window.

Scene 9. *Closeup.* The school bell ringing or the teacher in the school doorway blowing a whistle.

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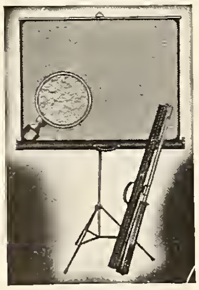

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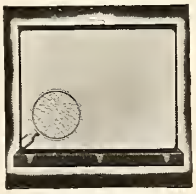

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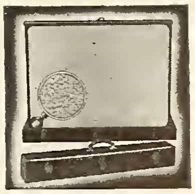

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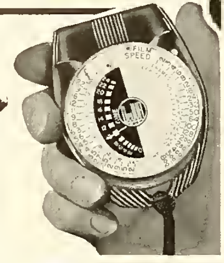

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Scene 10. *Medium shot.* Lines of pupils entering the school.

Scene 11. *Semi closeup.* The lines of pupils entering the school. This shot, however, is to be taken from inside the school doorway. The camera, set on a low box or chair, is aimed at the pupils as they enter the door and pass the camera. *Fade out.*

Title. *And all day long, it's "readin', 'ritin' and 'rithmetic" and other things too.*

> (Note: Here follows a series of short scenes in different classrooms and using different pupils. The scenes need not all be taken in any one filming session, but they may be spread out over a period of time. By using different pupils in each classroom, we add considerably to the number of people who will have a special interest in seeing the finished picture — a good point in a first film. This part of our movie is also one place in which a deal of expansion of the scenario is easily possible. Some movie clubs may desire to show certain school activities in greater detail.)

Scene 12. *Medium shot.* In the school library. Several pupils are seated around a library table, reading. Shelves of books show in the background. A globe or vase of flowers is on the table.

Scene 13. *Closeup.* A pupil seated at another library table. The pupil is busily writing in a notebook. A reference book is close by, on the table.

Scene 14. *Closeup.* A pupil at the blackboard in a classroom. On the board is a partially completed arithmetic problem. The pupil, chalk in hand, starts to write, hesitates and then scratches his head in bewilderment.

Scene 15. *Semi closeup.* Several pupils gathered around the science table, watching an experiment in distillation or some other work, requiring an impressive amount of apparatus.

Scene 16. *Closeup.* A boy in the school woodworking class is shown putting the finishing touches on his four foot model sailboat.

Scene 17. *Medium shot.* The girls' domestic science class. Several girls are shown as they are preparing appetizing salads.

Scene 18. *Semi closeup.* In the school sewing room, one girl is seen standing on a low stool, as two or three other girls check the length and evenness of the hem of her dress. The dress may be the one she is making for graduation.

Title. *The lessons may have changed somewhat—but the pupils are "chips off the old block."*

Scene 19. *Closeup.* A low angle shot from in front of, and at the level of, a school desk top. The scene shows just a big geography book, open and being held upright.

Scene 20. *Semi closeup.* A higher angle shot from in front of, and somewhat to one side of, the pupil's desk. The same boy who had the apple for the teacher is intently reading.

Scene 21. *Semi closeup.* The teacher at her desk. The apple is prominently in the foreground. The apple will loom larger if this shot is taken from about the desk level and if the apple is somewhat nearer to the camera than is the teacher.

Scene 22. *Semi closeup.* Another shot of the boy reading, this time a side view.

Scene 23. *Closeup.* From slightly behind the boy. This scene must clearly show the opened geography book, with one of the modern ten cent comic books neatly concealed from the teacher's view. A portion of the boy's head and shoulders and his hands should show in the scene.

Scene 24. *Closeup.* Just the boy's hand and the books, showing clearly the particular heroic "comic" that he is reading. His hand begins to turn a page but, just then, the teacher's hand reaches into the scene, gently pushes his hand aside and reaches for the comic book.

Scene 25. *Closeup.* From above. The boy's startled expression, as he looks up at the unexpected source of the interruption.

Scene 26. *Closeup.* Continue Scene 24. The geography and comic book, as the teacher's hand takes away the latter.

Scene 27. *Closeup.* The teacher's desk top, with the apple prominently displayed. The teacher's hands reach in, lift the apple and place the comic book under it.

Scene 28. *Closeup.* The boy, disgruntled, in his seat, with an "Aw, what's the use" expression on his face. *Fade out.*

Title. *It's the "extras" that add much to – – – – – Jr. High's school life.*

The Annual Model Boat Races

Scene 29. *Medium shot.* In the school woodworking shop, as several boys lift their finished model boats from the benches and start out of the room.

Scene 30. *Medium shot.* Several boys, their boats under their arms, and boats being towed behind them in wagons, as they approach the local pond.

Scenes 31 to 40. Here follows a series of scenes of the boat races, from different angles. Show the boats being lined up for the start, the official starter in action, the racing boats, the excited group of spectators, the finish of the race, the winner with his boat and the officials pinning a medal on his chest. This sequence of shots may be made considerably longer if the occasion warrants it or if your film supply permits it. However, don't forget to vary the shots of the racing boats with shots showing the reactions of the boys and the spectators.

Title. *The Girls' Dance Fete.*

Scenes 41 to 50. This might be a very

pretty series of scenes of the Maypole or folk dance festivals usually given in some local park or in the school athletic grounds. Use closeups of the girls' costumes, the Maypoles, the dancing feet, etc., and longer shots of some of the pretty formations. Vary the shots as much as possible and try to get effective camera angles, by lowering the camera close to the ground for some shots and raising it high for others.

Well, by now, our 200 to 250 feet of film, including titles, is certainly about gone. so we may well close the film on a patriotic note, with scenes of the flag salute at the end of the girls' dances. Of course, a big closeup of the Stars and Stripes waving in the breeze will be an appropriate ending shot.

This film plan is purposely very flexible, and the last two sequences have been made especially so, in order to allow for as much expansion as might be desired.

Some of the scenes are indoor shots, which are quite natural when we remember that most school activities take place indoors. However, all the indoor scenes suggested are reasonably close shots, requiring a minimum of lighting. Buy one roll of fast film just for the indoor scenes. By using this film in the average well lighted classroom, you will require the additional light of only one or two flood bulbs in handy cardboard reflectors. If you should decide to make the film in color, more light will be necessary. Then it will also be necessary to use the special "daylight" flood bulbs and regular Kodachrome film for the interior shots, as a mixture of daylight and the ordinary flood light, or room lights, will not work either with regular Kodachrome or Type A Kodachrome.

And, last but not least, don't forget that the success of your first school film, from the viewpoint of the pupils, is to see themselves and as many of their friends in the picture as possible. That is one reason for frequent changes of locale and personnel in our scenario. And don't forget, more parents will like it too!

He was Jack of all trades

[Continued from page 587]

not give the illumination of modern flood bulbs.

Quite often in those days, the director and the entire company were arrested for obstructing traffic, when they were making exterior shots. At one time, my company was arrested, and the property man was the only one in the outfit who had money enough to supply bail. The rest of us had to wait until a representative of the company arrived.

At another time, a kidnapping was being photographed (there were no cen-

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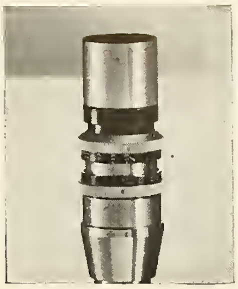

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sors in those days) and, just as the actor playing the rôle of kidnapper was about to hand the child into a waiting cab, he felt a heavy touch on his shoulder, and he turned to look into the business end of a revolver held by a husky Irish "cop."

The real joke in this incident was the fact that, while the policeman was rescuing the kidnapped child, a drunk he had previously taken in tow seized the opportunity to escape. We had an angry officer on our hands when all was explained.

Locations, as a rule, were not difficult to obtain, probably because we were not overly particular. Frequently, we were invited to use private estates, and we were often entertained by the owners. This led to carelessness on the part of some of us, and we sometimes moved in without permission. We got away with it occasionally, while, in other cases, we were ordered out, and not too politely.

I was working once just outside of Whitestone, on Long Island, and the owner of the property, in front of which we were filming, disliked the idea so much that he got out his car and drove back and forth, trying to see how close to the camera he could come without hitting it—not conducive to good work by a nervous cameraman.

For our Westerns, we went to Coytesville, N. J., or to Staten Island; for the South Sea Islands or for any part of the tropics, Long Island was the choice. With about two dozen artificial palm trees, I once transformed Montauk Point, out near the Light, into one of the Hawaiian Islands and got away with it.

One of our problems on these trips was not to overlook any needed article when we started out, for substitutes were not always easily obtained.

On the Montauk Point trip, my property plot called for a double barreled shotgun and blank ammunition. They were there, all right, but the shells were loaded with smokeless powder and, with no smoke coming out of the gun, it didn't make any difference whether the gun was fired or not. We got around that difficulty by removing part of the wadding and packing the shells with small pieces of film. But we forgot to take along mosquito lotion on that trip, and there was no substitute for that!

With our mediocre lighting equipment, our effects were, of course, limited. One favorite device was to have the scene lighted by the glow from an open fireplace. In order to do this, our sets had to be so arranged that, with the aid of a large mirror, the sun could be reflected through the fireplace opening. The entire set was enclosed so that no other light could creep in.

Another old favorite effect was one in which it appeared that all the light came from an overhead chandelier. This result was obtained by placing, in front of the camera, a wire window screen the center of which was cut out in the shape of an inverted "V." By shooting through this, we got a scene in which the center of the set was brightly lighted and the edges were shaded.

Most of the producers sent companies South for the winter and, wherever headquarters were established there, an open air studio was built, which consisted of a platform raised a foot or two off the ground for a stage. A large white curtain, supported overhead, diffused the light.

The iris and the automatic shutter were unknown, and, if any fade outs or double exposures were attempted, the director and all the actors not in that particular scene were pressed into service as timekeepers. The cameraman counted, in a loud voice, each turn of the crank, and somebody made a note of the number on which each important piece of business was performed; by winding back to the number desired, double exposures could be made with a fair amount of accuracy, but they were not to be compared with those of today.

It is surprising that the cameraman of twenty five years ago got as good results as he did. The average amateur equipment today is far better than that of the old time professionals.

Fluorescent light for movies

[Continued from page 594]

1—8 lamp bank, 48″—40 watt Daylight lamps—320 watts
1—6 lamp bank, 36″—30 watt Daylight lamps—180 watts
1—4 lamp bank, 18″—15 watt Daylight lamps—60 watts
1—10 lamp bank, 18″—15 watt Daylight lamps—150 watts (with flat polished aluminum reflector).

The physical size and space occupation of these lighting units are well indicated by the illustration on page 594. Not all the lamp banks are shown in the photograph, however, since they would have obscured the view of the subject and the placing. However, the lamp banks were arranged in semicircular formation around the subject, leaving just enough room for the camera to include the view.

This brings out the first point involved in the use of fluorescent lamps for this purpose. They take up considerable space. This is because there is a physical limit to the closeness with which they may be placed together and also because of the extended tube length. It is interesting to note, however, that the usual principle observed in placing lights—that the light intensity decreases in direct proportion to the square of the distance from lamp to subject — does not obtain when we use the larger sources of fluorescent lighting. This is a fact because the light source is distributed over so wide an area and does not approach a point source, as in the case of incandescent units.

In shooting Super XX Panchromatic Film on the three types of scenes already mentioned, a meter reading was used which was slightly under that which is normal for daylight. The fluorescent lamps used in each case, it will be noticed, were of the Daylight designation. To the eye, this light seems to be more than a little on the blue side, especially when it is viewed at night, in comparison with incandescent lighting. But, if one has an opportunity to compare it directly with daylight, he will see that it is a very good match indeed.

Judging by the best results of a series of test exposures on this reversal film, it was found that closeups could be successfully taken at $f/5.6$, semi closeups at $f/4$ to $f/3.5$ and medium shots at $f/3.5$. In considering this range, we must remember the fact that, because of the wide light source, medium shots and semi closeups need practically the same exposure. From these figures, it is apparent that the use of speed panchromatic reversal film produces successful results with fluorescent lighting. The renditions were excellent and directly comparable to those given by daylight of corresponding intensity.

Since lighting of this type is so very uniform, it was felt that it would be desirable to introduce a concentrated directive light source into the scene, for emphasis. As there was a 750 watt spotlight with daylight correcting filter available, some further experimental shots were made, adding this concentrated beam for back and rim lighting, in addition to the "smooth" lighting given by the fluorescent banks. This gave the subject an emphasized high light that was very pleasing. It was found, also, that the spotlight beam, when used to boost the illumination of any considerable portion of the subject, enabled the lens to be stopped down somewhat.

Tests were also made with Kodachrome, for which it would seem that the Daylight fluorescent light is naturally suited. We based our experiments on the use of regular Kodachrome with the Daylight fluorescent lamps, and we found that the color results were quite as satisfactory with this as with any other light source. We shot color test charts to prove this fact, as well as scenes of actual people on a set. With the exception of one isolated case, in which a blue dress worn by one of the models appears to be a little darker than normal, all the colors were well rendered. We found that, with our lighting banks, we could shoot closeups at

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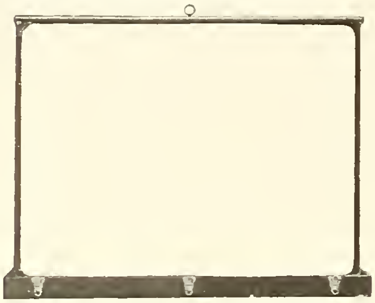

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f/1.9 and medium and semi long shots at *f*/1.9 to *f*/2.8.

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An interesting application of the Daylight fluorescent sources was found by placing the unit so as to illuminate the shadows in a scene, the principal source light for which was daylight. For example, the shadow side of a subject seated near a window may be illuminated by Daylight fluorescent lighting, with excellent results, and all the scene will give a true color effect when it is filmed on ordinary outdoor Kodachrome.

One doubt lurked in the minds of the authors at the outset. The fluorescent light is basically different from the incandescent, inasmuch as it has no filament. It is used on alternating current, which provides sixty cycles, or one hundred and twenty current fluctuations, a second. The fluorescent tube derives its light from an electrical discharge, which is interrupted at this frequency. One might expect, therefore, that this regular rate of interruption frequency might, accidentally, "gear in" with the operation of the shutter of the motion picture camera, producing what is known as a stroboscopic effect.

In practice, however, we found that this effect was not serious; in fact, it was scarcely noticeable. In order to put this effect to its severest test, the camera was pointed directly at a bank of fluorescent lamps and it was run at various speeds. At normal speeds, the effect is not objectionable; however, as the camera speed is increased, it grows more pronounced and becomes a definite flicker at sixty four frames a second. High camera speeds on indoor lighting shots are a rarity, however. The use of the auxiliary spotlight, as described, still further minimized the effect.

There is now available a so called "Tulamp Auxiliary," which causes a pair of lamps to operate ninety degrees out of phase; that is, one lamp is in full brilliancy, while the other is at low brightness. Lamps so controlled provide excellent results in lighting uniformity with movies.

To sum up the results of this experiment, we may state the following facts: (1) the quality of the light is satisfactory for correct reproduction in using either black and white film or color film; (2) the light is cool and, even though the units are placed very close to the subject, no annoying heat can be felt; (3) at the present time, the large number of units needed to give a workable exposure is far more than would be practical for home use. As a matter of fact, the quantity of light produced by the units used for the tests could have been supplied by two No. 2 flood bulbs in efficient reflectors; (4) while the first cost of the lighting units is high when their output is compared with that of incandescent flood bulbs, one must also consider the phenomenally long life of the fluorescent lamp as compared to that of high efficiency incandescent bulbs; (5) the stroboscopic effect may be present, but it is negligible when fluorescent bulbs are used in pairs with the auxiliaries now furnished.

Practical films

[Continued from page 593]

New Films in Minneapolis

Three new films have been announced by the Visual Education Service of the University of Minnesota, at Minneapolis, all concerned with horseback riding. *Ground Technique*, two reels, 16mm. black and white silent film, deals, in Reel 1, with saddling and bridling: in Reel 2, with mounting, the correct position on the horse, turning, backing, dismounting and leading. *Riding Technique*, 400 feet, 16mm. black and white silent film, deals with horses of show type and their gaits. Helen M. Starr was in charge of the production of these movies, and Marie Eibner supervised the techniques. The films are available on a purchase or rental basis, directly from the University of Minnesota.

New Teaching Films

Three new 16mm. black and white silent films are announced by the Teaching Films Division of the Eastman Kodak Company, Rochester, N. Y. *Yugoslavia* tells the story of peasant life on a small Yugoslavian farm, plus numerous sequences dealing with the country at large and the capital, Belgrade. In the same way, *Bulgaria* treats exhaustively of that neighboring Balkan state, showing urban and rural life. Household handicrafts and the manufacture of cheese from sheep's milk, in a typical Bulgarian cheese factory, are picturized. The third film, entitled *Glimpses of the Near East*, contains impressions of the countries along the ancient trade routes between Europe and Asia, with studies of the comparative contrasts between East and West in the larger cities—modern buildings, department stores showing Western goods, motion picture houses, modern schools and a university. Each of the three films is 400 feet in length.

Civic Film Undertaken

To advertise the commercial life of Alexandria to its neighbors in Virginia and the District of Columbia, the Alexandria Chamber of Commerce commissioned Bedford F. Penn, ACL, of that city, to make an 800 foot Kodachrome

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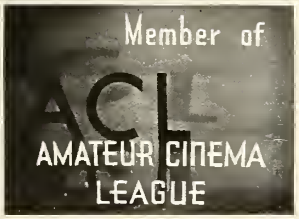

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Renew your ACL membership and get a free Leader.

15 feet (7½ feet, 8mm.) of handsome theatrical cine effects to introduce one of your films!

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8mm. 50c
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motion picture, to be accompanied by a sound commentary on disc. Those cultural heritages which remain here and there in Alexandria, linking the city so closely with American history, are to be the background of the film, with industry occupying the major place in the foreground.

Correction

In *Practical Films* for October, this department stated that the title of the film made by Phyllis Van Vleet, for her Master of Science thesis, was *An Instructional Film Based On Approved Fundamental Techniques of Horsemanship.* This, we are now informed, is the title of the thesis itself, and the title for the film is simply *Saddle Sense.*

The clinic

[Continued from page 589]

through the lens to the ground glass. Thus, when the film is placed over the opening, its image will be projected on the ground glass above.

A trap door in the side of the tin box is provided, so that the projector lens may be put in place easily, each time the editor is used. If desired, a small snap switch can be hooked into the line supplying current for the twenty five watt lamp. A splicer of any make can be placed on the device in a convenient position.

Enlarge eight A popular frame enlarger which is made primarily for 16mm. film can be made to yield very satisfactory "stills" from 8mm. The narrow film is placed in the gate, together with another piece of scrap 8mm. film, so that the entire 16mm. aperture is covered. On one half of the resultant negative, there will be two frames of the 8mm. pictures, each one approximately one quarter the size of the 16mm. frame. Contact prints from these negatives show good quality, and, if the picture is sharp, the negative may be enlarged further.

Amateur clubs

[Continued from page 583]

a Ten Best award winner, produced by Harold E. Remier, of Los Angeles, Calif. Both were accompanied with music on disc. On the same program, Victor Ancona, ACL, a Movie Makers artist and member of the New York 8's, gave a talk on composition, while members' films were screened by Joseph E. Hollywood, ACL, Ben Spanier, ACL, and the Messrs. Pollack and Silverman.

Los Angeles dines Gathering at the Chapman Park Hotel on the night of Election Day, members of the Los Angeles

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Cinema Club dined together, saw a program of selected films and heard election returns. Among the films projected were *Yosemite*, *Ideal Vacation Spot* and *Lompoc Seed Farms in Bloom*, by Ray Hope; *Pre War Europe*, by Mildred Zimmerman; *Vermeja, an Empire in the Rockies*, by Harrison Chandler. The club has announced the well planned rules of its annual contest, which will conclude late this month.

Talks for Tri-City

At late monthly meetings held in Moline and in Rock Island, Ill., members of the Tri-City Cinema Club heard from Tom Griberg, ACL, on *Common Amateur Errors*, and from R. Fawn Mitchell, of the Victor Animatograph Corporation, on *Lenses*. Mr. Griberg illustrated his points with fifty feet of 8mm. monochrome film. Pictures screened at these same gatherings have included *Colorful California*, by Dr. James Dunn, ACL; *Shadow's Bones* and *Dummy Walks Out*, from the League's Club Library; *Autumn* and *Hickory Lake*, members' films submitted for clinical comment.

Banquet in Norfolk

Members and guests of the Norfolk Amateur Movie Club gathered recently in the city's Albany Restaurant for the group's annual meeting, combined for the first time this year with a banquet. Leading items on the program were the installation of new officers and the announcement of winners in the club's late film contest. J. Paul Snyder, ACL, founder president, was returned to office at the head of a slate which included W. O. Robinson, vicepresident; C. E. McConnehey, secretary treasurer; C. D. McMillan, jr., and J. B. Fishburne, ACL, members at large.

In the contest, J. Owen Campbell, ACL, led a group of five entries with his 8mm. film, *His Off Day*, just awarded Honorable Mention by MOVIE MAKERS in its 1940 selection of the Ten Best. Other competitors, in order, were W. M. Casper, ACL, with *A Day With Ann*; Claude McMillan, Mr. Snyder and Mrs. E. C. Carter. Preceding these first and second place contest winners on the screen program, the club also presented *Richmond Under Three Flags*, by Waldo Austin, ACL; *Royal Visit, Halifax*, by T. J. Courtney, ACL; and *L'Ile d'Orléans*, by Judith and F. Radford Crawley, ACL, all Ten Best award winners of past years.

Ottawa elects

Accepting with expressions of regret the resignation of Lt. Col. W. A. Steel, ACL, founder president of the Movie Makers Club of Ottawa, in Canada, that group has elected a new board of directors, as follows: M. J. Sucee, ACL, president; Dr. W. P. E. Paterson, ACL, vicepresident; W. K. Bauer, treasurer; J. H. Hardy, secretary. Colonel Steel remains as a member of the board, where he is joined by Roland Garlick and James Lamb.

Milestone for 8-16

Entering its third year of activity, the 8-16 Movie Club of Philadelphia has marked the event with an attractive anniversary number of *Close-ups*, the club's news bulletin. Among the programs mentioned in its pages have been screenings of *Winter Wonderland*, by Edward White; *The Legend of Lost Cove* and *The Phantom of Cragmont*, by the Silver Screen Players, of San Francisco; *Maid in the Darkroom*, by the Cinema Club of the Ohio Valley; *New England Holiday*, by Albert Watts, of Buffalo, N. Y.

Chicago visits Victor

Members of the Chicago Cinema Club, ACL, were guests of the Victor Animatograph Corporation at a late gathering in that company's offices, over which D. B. Oliver presided. George W. Colburn, of Colburn Laboratories, discussed the problems of making Kodachrome titles, while E. J. Hammae, president of the Chicago club, presented the award winning color pictures in their recent contest.

In Washington

Members of the Washington Society of Amateur Cinematographers, at a late meeting held in the Mount Pleasant Library, heard from Roy Stryker, chief of the Picture Division of the Farm Security Administration, on the present and future uses of pictures in recording and studying the social problems of the world today. On the same program, the local Eastman Kodak Stores demonstrated the Kodascope Sound Special with a screening of *Beautiful Guatemala*, the General Electric Company demonstrated its new meter and the club held an informal contest for a prize of a roll of film.

Chicago moves

The Chicago Cinema Club, ACL, after meeting for years in the city's Engineers' Club, has announced the removal of its headquarters to the Chicago Lighting Institute, at 20 North Wacker Drive. Here the members will be privileged to use the Institute's theatre and to employ the latest lighting units in their studio shooting. Erwin J. Hammae is present president.

Vancouver Eights

The Vancouver Cine-8 Club begins the current season with a new board of officers, elected at the group's late annual meeting. They are James S. Hudson, ACL, president; Willardie Stearman, ACL, vicepresident; Hugh Piggott, secretary treasurer. Don Mun-

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BEAUTIFUL NEW 16MM. "YOSEMITE" KODACHROME REELS NOW READY
California scenes; Kodachrome originals
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35mm. KODACHROME SLIDES of Yosemite
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The Simplex Film Cleaner has been designed to fill the want of an inexpensive cleaner. The general construction of it allows the film to be cleaned on both sides in one operation. The cleaning fluid is of high evaporative qualities which allows the maximum of effective speed in the cleaning process.

Clean your films as you rewind. Remove dust, grit, oil & finger marks. For 16mm. and 8mm. film. Outfit consists of:—Film Cleaning Device with cleaning pads, extra pads and 8 oz. can of cleaning fluid. Price $3.50 Postpaid in U. S. A.

ERNEST M. REYNOLDS
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day will serve as editor of the club's news letter, *The Filter*. Other items on the annual meeting program were a discussion of a benefit for the Canadian Red Cross, a matter left in the hands of a committee composed of Miss Stearman, Robert Rolston and Stuart Wilder; the consideration of a competition and club film of Vancouver; the screening of travel studies in color, by the Messrs. Hudson, Munday and Rolston.

Los Angeles looks

Members' films and late commercial releases produced by the March of Time were seen by members of the Los Angeles Cinema Club, at an early fall meeting held in the Bell & Howell auditorium. Featured among the former were *Alaskan Ports*, by Lester Turley; *High Sierras*, by Rutherford Lake. From March of Time came the sound on film productions, *Tobaccoland*, a "plug" for Chesterfields, and *Pleasure Time*, a study of Fred Waring's orchestra.

In San Francisco

Meeting again in the Green Room of Merchandise Mart, the Cinema Club of San Francisco opened its new season with a discussion and demonstration of film editing and a screening of outstanding films by a guest producer. Robert MacCollister and Dr. Donald Fish, of the club, gave the editing show, with Clyde F. Diddle, vice-president of the Greater Oakland Motion Picture Club, coming across the Bay for the screen program. His offerings were *The Sea*, *Permanents* and *A Day with a Pair of Hands*, all in Kodachrome.

News of the industry

[Continued from page 596]

toon, it relates the experiences of a lad whose father would not allow him to be a "reg'lar feller" until the pixie friends of boys and dogs enter the picture and hilariously convert the parent.

One of the most dynamic movies ever offered in the 16mm. field is now also ready for distribution. This is Castle Films annual *News Parade of the Year 1940*, summarizing Europe's total war. This picture shows events that led to the heroic stand of Britain and depicts, for the first time in any film, the signing of the German-French armistice in the historic railroad car at Compiègne. Other important, subsequent events are also shown.

In the field of sports, the Castle *Football Thrills of 1940* presents the pick of the plays from the season's great games, including Army vs. Navy, Harvard vs. Yale and Cornell vs. Columbia.

All these subjects may be had in 8mm. and 16mm. versions, the latter in silent and sound, at regular Castle prices. These are: 350 feet, 16mm. de luxe sound, $17.50; 360 feet, 16mm. silent, $8.75; 100 feet, 16mm. silent, $2.75; 180 feet, 8mm., $5.50; 50 feet, 8mm., $1.75.

Presto has film

A demonstration film, produced in 16mm. by the Presto Recording Corporation, 242 West 55th Street, New York City, is available for showings to movie clubs and to other groups. The film is completely synchronized with disc sound accompaniment and speaks for itself in describing and illustrating typical applications of the new Presto Syncro-sound system.

Applications for showings of the new film should be made to Ralph C. Powell, Presto Recording Corporation, 242 West 55th Street, New York City.

A new, illustrated and detailed instruction book on this new disc recording and synchronizing system, which works equally well with 8 or 16mm., has been prepared for distribution.

Mood records

A stimulating list of records which might provide good musical "atmosphere" for disc accompaniment to movies is provided by the makers of Victor records. This list, well cataloged, may be had by addressing Victor Record Review, Camden, N. J.

Official distributors

Because of the demand for immediate availability of its film subjects in all parts of the country, Official Films, Inc., 330 West 42nd Street, New York City, has announced four regional distributors in the United States, as well as one in Canada. They are as follows: for the East, Raygram Corporation, 425 Fourth Avenue, New York City; for the Middle West, Hornstein Photo Supplies, 320 West Ohio Street, Chicago, Ill.; for the West Coast, Western Photo Supply, 1010½ South Olive Street, Los Angeles, Calif.; for Canada, General Films Ltd., 1924 Rose Street, Regina, Saskatchewan.

Fidelitone Recorder

Following logically the developments created by the Fidelitone Dual Turntable, well known to movie projectionists as an efficient means for bringing continuous disc sound accompaniment to their films, George K. Culbertson Company, 5133 Juanita Avenue, Minneapolis, Minn., now announces the new Model 312 Fidelitone Recording Dual Turntable. This latest instrument brings improved facilities for disc reproduction and also provides an efficient, high quality recorder. The recording assembly, it is claimed, features extreme ease in operation, with ability for "cueing in" any portion of the cut.

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"Now," he continues, "I get even finer results than ever before—yet it costs me less. At last I'm satisfied." And he'll continue to be so—for KIN-O-LUX #3 with its Super Pan Emulsion and speed offers wide latitude and exceptionally fine grain. For outdoor use or for any movie making—there is a KIN-O-LUX film to give you better results — and save you money. Ask for KIN-O-LUX by name. Insist on it. If your dealer is out of stock —write directly to Dept. C-11. 100 ft. $6.00. 50 ft. $3.50. (All prices include processing, scratchproofing and return postage.)

Other Kin-O-Lux Movie Films are:

KIN-O-LUX No. 1 (Weston 8, Scheiner 18°) 100 foot $3.00; KIN-O-LUX No. 2 (Weston 12, Scheiner 20°) 100 foot $3.50; KIN-O-LUX No. 3 (Weston 50 Tung. 40, Scheiner 26° Tung. 24°) 100 foot $6.00.

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The new recording amplifier has sufficient gain to provide good reproduction even from records made at a low level, and a calibrated volume indicator is provided for accurate recording. A monitor circuit permits "listening in" during recording, with earphones or monitor speaker. A twelve inch recording and ten inch reproducing turntables are provided; playback, of course, can be had from both. Three pickups provide complete flexibility, and these are of modern, extremely light weight design, giving long record life. The microphone furnished is of the directional type and is said to possess uniform frequency response.

Other models are the 300, for use with external amplifier, and the 78, a single recording turntable outfit. Complete illustrated literature is available.

Ideal—Macy's To extend its service actively into Eastern territory, Ideal Pictures Corporation, with headquarters at 28 East 8th Street, Chicago, Ill., has opened a branch of its 16mm. sound library at R. H. Macy & Company, 34th Street and Broadway, New York City. Here, at the camera department on the fifth floor, a complete selection of sound subjects will be handled, in charge of the library manager, George Langley.

Radiant As a convenient solution to the problem of setting up a projection surface anywhere, anytime in a jiffy, Radiant Manufacturing Corporation, 4111 Irving Park Road, Chicago, Ill., offers the new Invincible Model D. This outfit consists of a folding tripod and screen incorporated in one assembly. The height of the screen above the floor may be varied. Prices range from $11.95, for the thirty by forty inch size, to $31.95, for the six foot wide surface. A brochure, describing the complete line of screens made by this company, is available.

Demonstrate in Philly One of the biggest photographic demonstrations and mass meetings ever held under the auspices of a single photographic dealer took place in Philadelphia on the evening of October 17. Over 2,000 persons filled a large auditorium, to help Klein & Goodman, enterprising dealers of that city, to celebrate the tenth anniversary of the flash bulb.

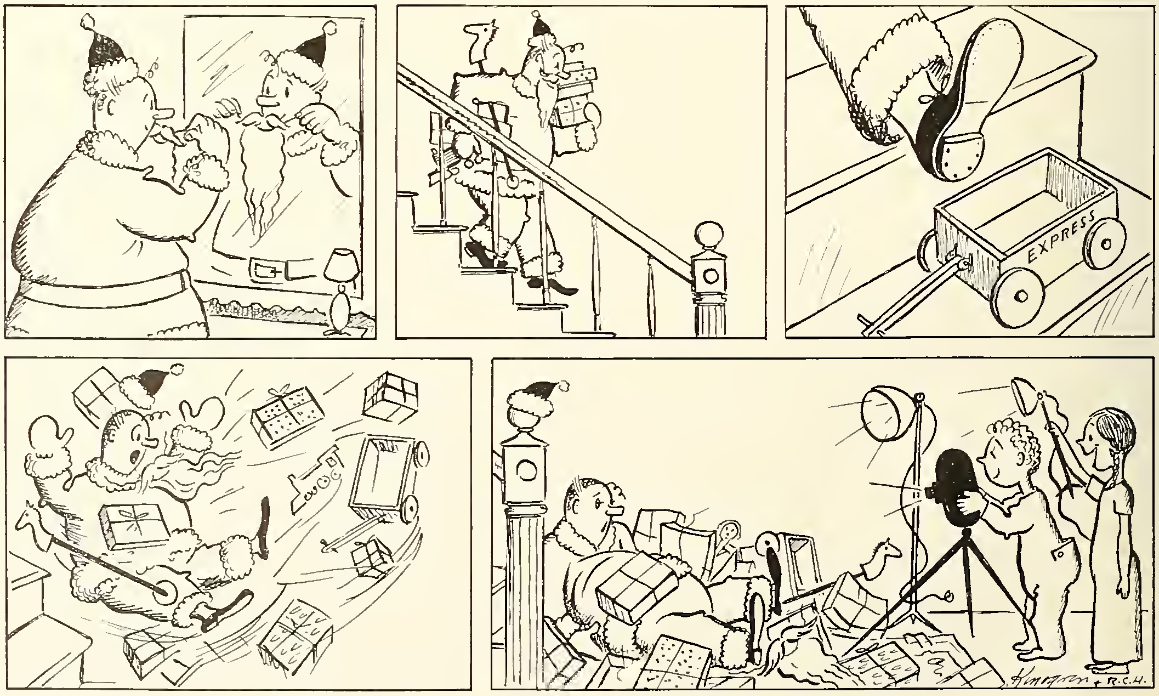
In a four hour program, Willard D. Morgan presented flash bulb facts and Norman Salmons demonstrated the new Kodatron Speedlamp, which stops action at 1/30,000 of a second. An unexpected but greatly acclaimed event took place when O. F. Haas, on behalf of the General Electric Company, presented a plaque to Ben Klein and Louis Goodman in honor of their achievement in making this celebration such a success.

Ready made scripts A new series of unique shooting scripts, called Wesco Home Movie Scenarios, has been prepared by Home-Movies Script Service, 331 Turk Street, San Francisco, Calif. These scripts are "tailor made" to fit amateur needs expressly and are written to enable the producer to use to best advantage the material he may have at hand. Not only are the script and directions provided, but the purchaser also gets filmed main titles, ready to splice in, complete sets of subtitle cards, ready for filming, and clever film "props" to aid in the action. A descriptive catalog is available on request.

B & H conversions Owners of older model Bell & Howell cameras and projectors will now be able to ascertain exactly what may be done to bring their equipment up to date by the addition of new attachments, refinishing, changing speed ranges, adaptation of hand cranks to cameras, conversion to high wattage lamps in projectors and the like. All these are described and priced in the new *Conversion Booklets*, available from the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. The serial numbers of one's camera and projector should be given.

Sunflector A compact, efficient reflector, designed for outdoor use and effective in lighting the shadow side of the subject under almost any conditions, is offered by James H. Smith & Sons Corporation, Griffith, Ind. The Victor Sunflector is a nine inch convex mirror, mounted in an aluminum frame and so pivoted that it may be swung in any direction. By means of its rubber tipped feet and supporting

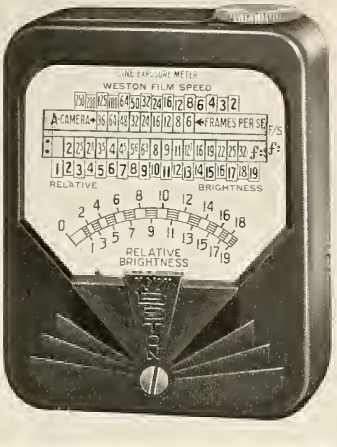
There's always a picture Kinogrin



handle, it may be placed in any position that the user finds convenient, to catch the sun's rays and to direct them to the shadow areas of the subject. Although relatively small in size, the curvature of the mirror spreads the reflected light in such a way as to produce an evenly illuminated area of reflected light, which may be controlled in extent by moving the reflector toward or away from the subject. It is priced at $4.75. Amateurs will also be interested in Victor products for interior lighting. A copy of the firm's new catalog may be had by addressing the company.

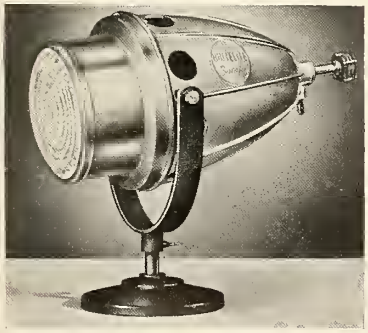
"A to Z" frame As a special inducement to Christmas gift purchasers, the "A to Z" Movie Accessories Company (formerly Jacob Stein, Mfg.) offers an attractive Christmas home title making package, composed of the "A to Z" movie title tracing outfit and the Stein decorative Figurettes. Included, also, is the newly designed "A to Z" title frame, which will hold seven by nine inch title backgrounds in an upright position, in a manner convenient for filming. These three items comprise a specially wrapped Christmas package, which sells for $3.00 and which can be obtained only from the manufacturer, at 175 Fifth Avenue, New York City.

Gutlohn musicals Continuing the release of further subjects in its notable 16mm. sound series of *Music of the Masters*, featuring virtuoso performances of famous musicians, Walter O. Gutlohn, Inc., announces its second program, which features the piano duo, Vronsky and Babin; Emanual Feuermann, 'cellist; and Igor Gorin, baritone. A descriptive catalog of these and other sound films may be obtained from the firm, at 35 West 45th Street, New York City.



Weston Junior Cine Model 850 is a new, moderately priced meter

Varigam Makers of movie frame enlargements, and others who engage in projection printing, may employ a new paper which provides a wide contract range in a single emulsion. When used with a yellow filter, the new paper, called Varigam, gives a soft result; with a blue printing light, it gives crisp, contrasty prints. Combinations of the two may be used, to give intermediate effects. A descriptive booklet may be had from the manufacturer, Defender Photo Supply Company, Rochester, N. Y., or from photographic dealers.



Britelite Sunspot uses No. 1 flood bulb for effective light emphasis

Photrix washer A new print washer of compact dimensions, made of bakelite, is offered by Intercontinental Marketing Corporation, 8 West 40th Street, New York City. Called the Photrix Rapid Print Washer, the new appliance is said to accommodate batches of prints up to eight by ten inches in size. It is priced at $2.95.

Besbee lowered Besbee movie titling outfits, now sponsored by Albert Specialty Company, 231 South Green Street, Chicago, have recently been lowered in price. The 1941 Model Besbee Universal Title Maker now lists at $8.75 and includes a 150 piece Title Letter Set, Title Illuminator with two reflectors, accessories and instructive booklet. *Tell It With Titles*. Besbee Stick-on Letter Sets now sell for $3.95 and $4.95.

Fifth Column film An absorbing sound subject in 16mm., centered in the subversive activities of the type of espionage which has already wrought havoc in European nations, has been released by Non Theatrical Pictures Corporation, 165 West 46th Street, New York City. It is *The Secret Column*, described as a thrilling mystery drama of the Fifth Column agents and based on the novel by Edgar Wallace. Complete exploitational material on this subject may be had from Non Theatrical Pictures.

A BRAND-NEW KIND OF A *Christmas* GIFT

For THAT HOME MOVIE-MAKER in Your Family
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Wesco HOME-MOVIE SCENARIOS

Professional Hollywood "Shooting" Scripts, Written Exclusively For Amateur Cinematographers PLUS Filmed Main Title, Ready to Splice in; Standard Sub-title Cards, Ready For Home Filming; Clever Film "Props," Including Intriguing Miniatures.

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YOU Be the Director! YOUR Home Folks Can Easily Play the Parts! AND YOU WILL DOUBLE YOUR FILM FUN!

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TOYS IN STRANGE INTERLUDES—A Novel Revue of the Kiddies in Toyland. With Bossboy Junior Directing the Picture and a Wee Miss as Leading Lady. Perfect for Yuletide Filming ....Price: $2

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WE TOUR EGYPT!—Here IS something novel—an Adventure in Filming Masterly Miniatures and "Glass Shots." We supply all the "props" to bring the scenic wonders of Egypt to your backyard, where you can film your folks in highly entertaining sightseeing action among Egyptian pyramids and around The Sphinx. You can have lots of fun "proving" to friends by this picture that you were actually in Egypt. Complete with all "props" at only... $5

IT'S A PIPE FOR BUBBLES — A Playlet the Kiddies and Grown-ups Can Enact, Gaily in The Holiday Spirit. A Little Story of How a Sweet Way Can Win, in a Big Way, Over Human Sourness. No previous acting experience necessary. Price: $2

WHEN HOME'S NO PLACE TO BE! — An Unusual Adventure, Both in Amusing Situation and Fascinating Cinematography, With a Miniature You'll Get a Real "Kick" Out of..Price: $1.50

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The most beautiful capital and lower case letters made. Complete sets (222 pcs) as low as $7.16; 126 caps only $4.28. Specify white or black letters.

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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

The Power Behind the Nation, 1 reel, 1400 feet, 16mm. sound on film Kodachrome.

Offered to: groups.

Available from: Advertising Department, Norfolk and Western Railway Company, Roanoke, Va.

The Power Behind the Nation begins with a beautiful and colorful panorama of America, showing its great cities, its farms and timberlands and its great industries. Linking these with the vital importance of American railroads, the picture then proceeds to deal with the greatest single source of heat and power—coal, the power behind the nation. Electric and gas utilities are shown, converting the power of coal into heat and light. Coke, produced from coal, is demonstrated to be vital to the manuture of steel. The railroads are shown as the greatest single users of coal. And, finally, after dealing in detail with the almost miraculous by products of this mineral, the picture ends with a survey of the coal industry in its relation to American business, well being and prosperity.

Educator's comment: Although long for the average class period and covering a very broad field, this film has an excellent section on coal — the main part of the picture—comprising one of the best treatments of this subject available. Pupils will enjoy the beauty of many of its shots. Suitable approximately for 4th to 10th grades.—*E. D. C.*

The Lancaster Livestock Daily Market, 3 reels, 16mm. Kodachrome silent film.

Offered to: groups, particularly agricultural organizations and clubs.

Available from: J. M. Hoober, Inc., Union Stock Yards, Lancaster, Pa.

The Lancaster Livestock Daily Market tells the story behind sales made by the J. M. Hoober Corporation, Livestock Commission Merchants at the Lancaster Stock Yards, the largest cattle market east of Chicago. In Kodachrome, a typical farmer is followed through the complicated but wholly verbal procedure of buying and selling. Sources of livestock are shown, as well as the benefits of a central market and the exhibit and sale of baby beeves at an annual show.

Educator's comment: First reel might be used for elementary school classes studying cattle.—*E. D. C.*

Batter up, 4 reels, 16mm. and 35mm. sound on film, black and white.

Offered to: schools, churches, movie clubs, club showings and other large groups.

Available from: Wilding Picture Productions, Inc., 7635 Grand River Avenue, Detroit, Mich.

Batter Up is both a history and an explanation of modern baseball. An official American League picture, it shows how great stars play their positions.

Educator's comment: Useful thirty five minute film for grades 6 to 12 in the early spring, to stimulate interest in the school's baseball season. For baseball teams studying techniques of the game, it should be shown several times—*E. D. C.*

The House of Dreams, 1 reel, 16mm. black and white silent.

Offered to: responsible organizations, groups only.

Available from: American Brass Company, 414 Meadow Street, Waterbury, Conn.

The House of Dreams depicts the experience of a young couple, searching for a home. Close examination of the first house which they visit reveals troublesome defects, such as rusted screens and gutters, plaster cracked because of leaky flashing and plumbing pipes clogged with rust. In the next sequence, a house of sound construction is shown, and the film concludes with a careful examination of the necessary installations being fitted properly in a house under construction.

Educator's comment: Helpful to classes in a trade school interested in housing, also to high school or night school classes in consumer education.—*E. D. C.*

Young America Paints, 1 reel, 16mm. sound and silent Kodachrome; produced by Willard Pictures, under the supervision of Marie Falco.

Offered to: only organized groups: churches, schools, clubs, colleges, industries, etc.

Available from: The Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City; 19 South La Salle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.

Young America Paints is a strikingly beautiful Kodachrome study of the Fourth Annual Young America Paints exhibition, held at the American Museum of Natural History in New York City. Views of the exhibition itself are successfully incorporated in action studies, demonstrating different media and their practical application to handicrafts. It is a film that should prove to be a valuable contribution to the work of the teachers who are attempting to give young people a chance to express themselves in terms of beauty. Give three alternative booking dates and name the organization you represent.

Yesterday, Today and Tomorrow, 3 reels, 16mm. and 35mm. sound on film, black and white.

Offered to: schools, churches, movie clubs, club showings and other large groups.

Available from: Wilding Picture Productions, Inc., 7635 Grand River Avenue, Detroit, Mich.

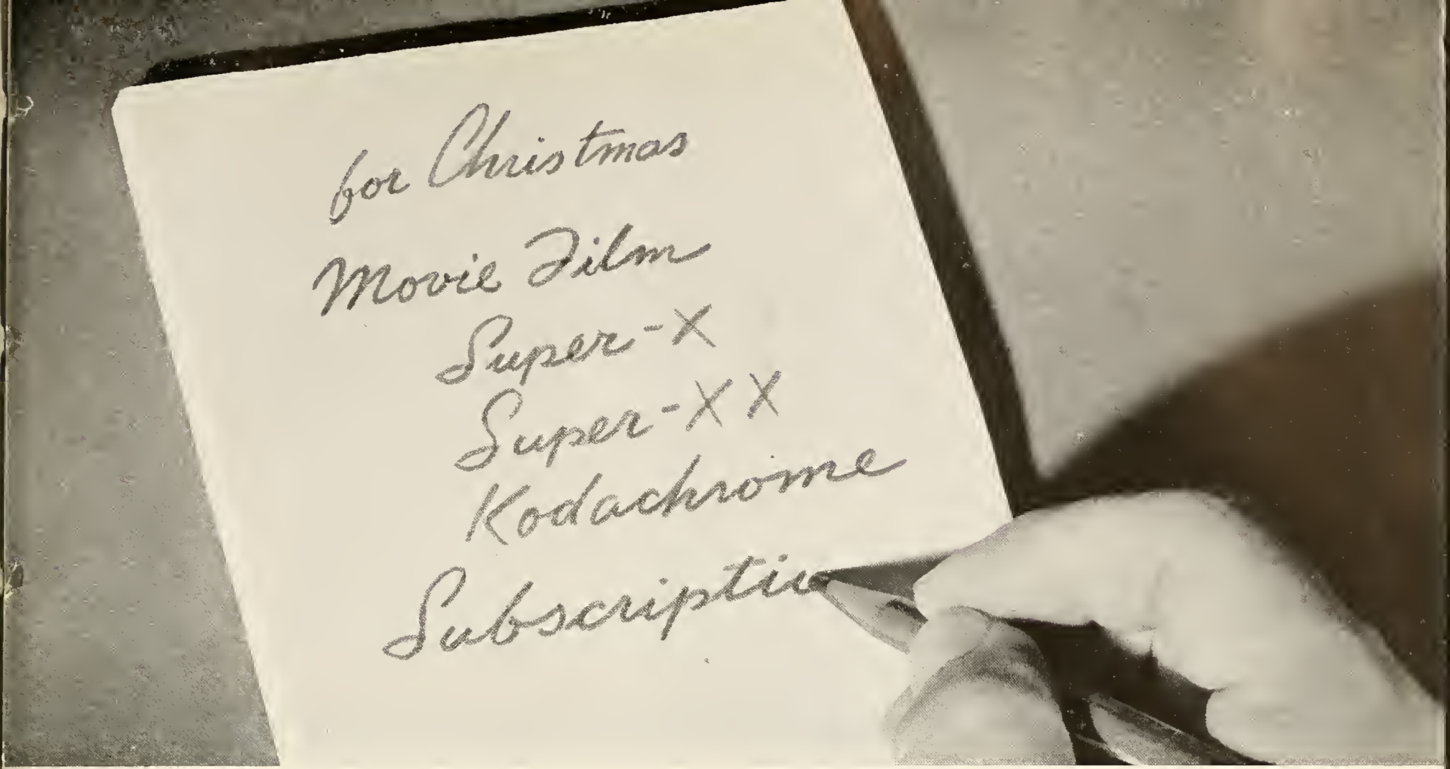
Yesterday, Today and Tomorrow portrays the evolution of modern canning. The film starts as far back as the Napoleonic wars and traces, in a highly dramatic manner, the growth of the industry that, today, can preserve almost any kind of food indefinitely.

Industry Rides the Highway, 400 feet, 16mm. sound on film, black and white; produced by Willard Pictures.

Offered to: groups and individuals.

Available from: H. R. Duffy, P. O. Box 1270, Paterson, N. J. Distribution restricted to States immediately around New Jersey.

Industry Rides the Highway surveys, at the outset, all types of river and water traffic, with comments upon the usefulness of the methods shown. It then deals with rail traffic and its limitations and next presents motor traffic of twenty years ago. With this historical and industrial background established, the film then shows modern motor equipment, modern terminal facilities and methods used in transporting merchandise over long distances by motor trucks. This movie was made for the Arrow Carrier Corporation.



Tops a Movie Maker's List...

CINÉ-KODAK FILM

SOMETIMES friends and family overlook the simple, obvious thing. *The one gift a movie maker can always use is movie film—Ciné-Kodak Film.*

And Ciné-Kodak Film is a gift the pleasures of which are shared by the movie maker's whole circle of friends and family. For with it, he makes clear, sparkling, memorable movies not only of Christmas but of other days and delights.

Ciné-Kodak Film is top quality film, available in a variety of types for both 8 mm. and 16 mm. cameras. There's speed film for indoor shots, superb extra-fine-grain film for general movie making, and magnificent full-color Kodachrome Film. "Too much film" is a phrase that simply doesn't make sense to a movie maker—provided, of course, it's Ciné-Kodak Film.

Here are the Ciné-Kodak Films. The price of each includes the cost of expert processing and return, ready for projection.

16 MM. CINÉ-KODAK FILMS

SUPER-X, a panchromatic film perfectly adapted for most outdoor work. Fine in grain, brilliant in quality. 100-ft. roll, $6; 50-ft. roll, $3.25; 50-ft. magazine, $3.50.

SUPER-XX, the brilliant, high-speed film for indoor movies or outdoors under adverse light conditions. 100-ft. roll, $6.75; 50-ft. roll, $3.75; 50-ft. magazine, $4.

KODACHROME, the beautiful full-color film. Regular for daylight, Type A for indoor shots by Photoflood light. 100-ft. roll, $8; 50-ft. roll, $4.30; 50-ft. magazine, $4.65.

SAFETY "PAN," a general utility panchromatic film of good quality, available only in 100-ft. rolls at $4.50.

8 MM. CINÉ-KODAK FILMS

SUPER-X is the 8 mm. speed film. 25-ft. roll (equal to 100-ft. 16 mm. roll in projection time), $2.25; 25-ft. magazine, $2.50.

8 MM. "PAN," the fine-grain film that made 8 mm. movies possible and popular. 25-ft. roll, $2.

8 MM. KODACHROME. The full-color film. In two types, Regular and Type A. 25-ft. roll, $3.40; 25-ft. magazine, $3.75.

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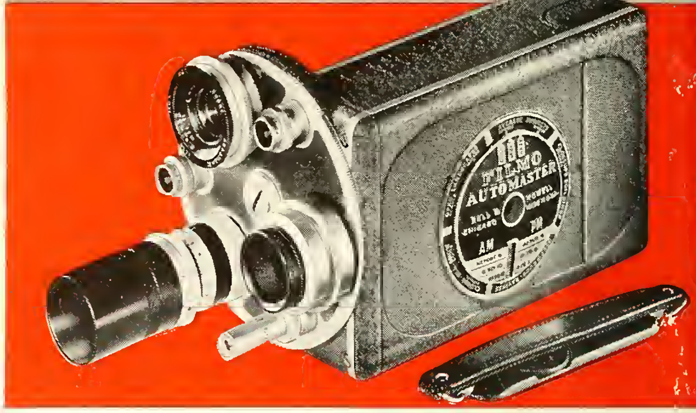
PERHAPS you feel the same way about it. You have wanted a new Filmo Motion Picture Camera for a long time. You know that any Filmo Camera you choose is a fine-quality precision instrument standing head and shoulders above anything else of its type. You know that sooner or later your skill will demand the ability and versatility that only a Filmo can give you. So why not give yourself that Filmo you've been wanting? . . . Yes—*now!*

Finest magazine-loading cameras that Bell & Howell ever built

FILMO AUTO LOAD
AUTO LOAD SPEEDSTER
AUTO MASTER WITH TURRET HEAD



FILMO Auto Master is the only 16 mm. magazine-loading motion picture camera with a turret head. Precision-built by the makers of Hollywood's professional motion picture equipment, it provides features that will match your skill no matter how far you go.

Loading is a three-second operation. The pre-threaded film magazine drops into place. You can change from black-and-white to color film in mid-reel without fogging a single frame. Any three of a wide range of lenses *and their matching viewfinders* may be mounted on the turret head. When the desired lens is rotated into photographing position by a quick turn of the turret—its viewfinder is also automatically positioned. You get those now-or-never shots. The lens you need is always at your finger tips. The positive-type viewfinder, enclosed and protected, provides brilliant image—and *what you see, you get.* A built-in exposure chart gives readings at a single setting for both color and black-and-white film.

Slow-motion scenes and animated cartoons can be filmed without extra attachments . . . the fast, color-corrected lens of the Auto Load is interchangeable with a full range of special-purpose lenses. Steady-strap handle; light weight; compact; pocket-fitting smooth contours; durable and beautifully finished. Guaranteed for a *lifetime!*

FILMO AUTO MASTER, with film speeds of 16, 32, 48, and 64, Taylor-Hobson 1″ F 2.7 universal focus lens $195

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FILMO AUTO LOAD "SPEEDSTER," identical twin of the Auto Load except that it provides film speeds of 16, 32, 48, and 64; with Taylor-Hobson 1″ F 1.5 focusing lens $160.50

FILMO ACCESSORIES make the ideal gifts for the movie makers in your family and among your friends. Your dealer can show you the complete line—or mail the coupon for any desired information.

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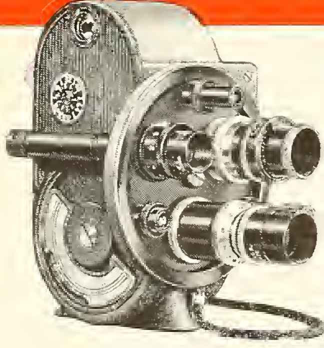

With one lens—Taylor-Hobson 12½ mm. F 2.5 . . . . $140
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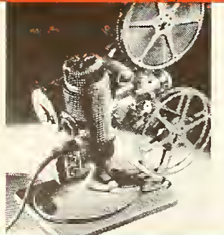
Filmo "Companion" 8
Filmo "Sportster" 8
Filmo Turret 8

If it is an "eight" you want—step into your camera dealer's and give the Filmo Turret 8 your most critical inspection. Compare the workmanship . . . the finish . . . the features it provides . . . the work it is capable of doing. You'll see why it is miles ahead!

The turret mounts three lenses and their matching viewfinders. Both are placed in position by rotating the turret. *Five* fine, color-corrected lenses are available for it. Its positive-type viewfinder eliminates errors in composition. Its magnifying, critical focuser shows you the entire frame *through the lens.* Four speeds, including slow motion . . . single frame exposure . . . built-in exposure calculator . . . automatically reset film footage dial . . . and other desirable features.

TWO MASTER PROJECTORS—BOTH SUPER-VALUES!
Both Have All-gear Drive . . . Both Are Built to Protect Your Film



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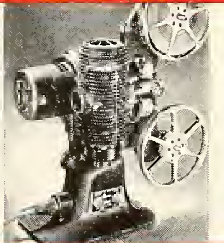
Built with true B&H precision. Embodies features heretofore found only on higher-priced Filmos: all-gear drive, no belts inside or out; speedy power rewind; 750-watt lamp; new Magnilite condenser for 32% brighter pictures; fast 2-inch F 1.6 lens in two-speed focusing mount, with lens lock; instant lens interchangeability; Safe-lock Sprocket guards to prevent incorrect threading; two-way tilt; reverse; still picture clutch; "floating film" protection; metered lubrication. Capacity, 400-foot 16 mm. reels. Greatest Bell & Howell projector value ever offered. Price, complete with case, only $139.



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Screen pictures are rock steady because of camera-matched film registering mechanism. Brilliant illumination by the 400- or 500-watt lamp and efficient direct optical system. Flicker is banished by 11-to-1 shutter movement. All-gear drive; power film rewind; clutch for "still" picture projection; fast F 1.6 lens, interchangeable with special lenses for longer or shorter throws; lens lock; tripod socket in base makes any tripod a projector stand; "floating film" protection; metered lubrication; line and lamp switches centralized on one panel; two-way tilt. With case, $118.

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